

MUSICAL AMERICA

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CHICAGO SYMPHONY PLAYS EIGHT NEW AMERICAN PIECES

Music of Considerable Worth
Brought to Light in Orchestra's
Second Concert of the Season
Devoted Exclusively to Native
Works—Particularly Admirable
Qualities Disclosed in Adolf
Brune's "Sea Music"—Four
Chicagoans Represented

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 14, 1915.

LAST week's musical affairs here revolved almost entirely around the concert given Thursday evening by the Chicago Symphony Orchestra, under direction of Glenn Dillard Gunn, at Orchestra Hall. This was the second of the season's concerts of American music.

The aim of the projectors of the "American Music Concerts" is amply justifying itself. While Mr. Gunn may encounter difficulties in finding enough suitable composition for his concerts, he has, nevertheless, already encouraged many Americans to create new works by holding out to them a possible opportunity for representation.

Thus eight symphonic numbers new to Chicago were found on the program of Tuesday, four of them by Chicago musicians, and an extra piece of no little charm, played as an encore by Charles G. Dawes, who is a very talented amateur.

Among all the numbers played at this concert first place must be given to Adolf Brune's "Sea Music," a ballad for baritone and orchestra. It disclosed the greatest familiarity with orchestral manipulation, ripe musicianship and more originality and a finer vein of melodic invention than any of the other symphonic pieces. Its weakest point lay in the scoring for the voice, but, as it was a ballad for baritone and orchestra, it may have been the composer's intention to submerge the voice.

Burton Thatcher sang the baritone part, and in this as well as in his exposition of a setting of Clough-Leighter's song, "Possession," achieved one of the distinctive artistic successes of the evening.

Next in point of originality and spontaneity came the symphonic sketch, "The Sorrow of Mydath," by Leo Sowerby. While this is a work which in its orchestral blending and largeness of conception, promises much for the future, it is not a well-ordered work, betraying a lack of self-criticism and a diffuseness which might be remedied with more experience. Surely the same thing could be given utterance with more conciseness.

Every one was disappointed with the two movements of the Henry A. Lang Symphony, No. 4. Heralded by Associated Press despatches as the first symphony to utilize the American syncopated "rag-time" rhythm, something quite unusual was expected. The *andante* is what has often been termed "Kapellmeister" music, with but little character, and the burlesque is heavy humor indeed, overweighted with orchestral tone in which the "rag-time" rhythms are heard occasionally. This piece was awarded half the prize offered by the Illinois Music Teachers' Association for an original American orchestral work.

Rossetter G. Cole's Symphonic Prelude, for orchestra and organ, while not epoch-making, is tuneful, well scored and sonorous. Daniel Protheroe's symphonic poem, "In the Cambrian Hills," is pleasant music. The *andante* from Edmund Severn's Violin Concerto, played with no little success by the young Chicagoan,



ELENA GERHARDT

The Distinguished "Lieder" Singer Whose Present Tour of America Is Demonstrating Both Her Rare Gifts in Song and Our Public's Deep Appreciation of This Refined Form of Vocal Art (See Page 6)

Alfred Goldman, proved to be a short, melodious movement. Mr. Goldman was compelled to add an encore, and offered Mr. Dawes's piece as a compliment to the generous supporter of these concerts.

Victor Kolar's symphonic suite, "America," ended the program. There are four movements in this work, which is patterned closely after the "New World" symphony of Dvorak, both in thematic material and in musical development.

Mr. Gunn showed great improvement in the poise and manner of his conducting. He has quickly acquired the art of producing dynamic and rhythmical effects. His beat is more decisive than it was and his indications to the different orchestral choirs are terse and expressive. The concert reflected much credit upon its projectors, Frederick Stock, Charles G. Dawes and Mr. Gunn.

MAURICE ROSENFIELD.

Caruso on Half Salary at Monte Carlo Opera

General Manager Gatti-Casazza, of the Metropolitan Opera House, received a cablegram on March 13 from Enrico Caruso, sent from Monte Carlo, in which the tenor said: "Début magnificent. A

thousand greetings." Mr. Caruso sang *Rhadames* in "Aida" in the opening performance of the season organized by Raoul Gunsbourg for the benefit of the soldiers of the allies. Felia Litvinne sang the title rôle.

It is recorded in Monte Carlo despatches that Caruso is receiving \$1,200 for each appearance at Monte Carlo. The entire proceeds of all performances

are to go to the wounded soldiers and Caruso is contributing his share by accepting only one-half of the salary stipulated in his original contract with the management.

The price of a seat at the Monte Carlo Casino was \$4 and the cables say that the theater, which seats 900, was crowded to capacity. Caruso had a splendid welcome.

HENRY RUSSELL RETURNS

Announces Plans for the Proposed International Academy of Opera

Henry Russell returned to this country Monday evening aboard the Adriatic and immediately plunged into work connected with the International Academy of Opera, preliminary plans for which were completed by him during his stay of several weeks past in Europe.

The plan, as already related in MUSICAL AMERICA, is to form a committee of persons prominently associated with musical affairs in this country for the purpose of raising funds for scholarships for promising singers. The cost of each scholarship will be \$5,000.

As set forth by Mr. Russell in an in-

terview the purposes of the Academy of Opera are:

"First—To instruct and finish qualified students of singing in every branch of operatic art.

"Second—To provide for the maintenance of students during their studies.

"Third—To organize débuts and public appearances for students when they are proficient.

"Fourth—To edit, publish and produce from time to time new operas by young and unknown composers.

"Fifth—To encourage and discover artists who design scenery and costumes of an original and distinctive character; also to develop new methods of stage lighting, stage illusion and mise-en-scène."

INTER-COMMUNITY MUSIC IN ROCHESTER

Choruses of That City and Other Towns to Join in Concerts at Ten Cents

ROCHESTER, N. Y., March 15.—The Community Chorus, Harry Barnhart, director, is preparing a spring "Sing-Fest," to be given in combination with out-of-town choruses on April 23 and 24, at Exposition Park. On Friday evening, April 23, the Canandaigua Singers, Judge Robert Thompson, director, join with the Rochester Community Chorus in giving Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater," with local soloists, under the direction of Harry Barnhart; and on Saturday afternoon and evening, April 24, the Community Chorus of Warsaw, Wyoming, Webster and Newark, all under Mr. Barnhart's leadership, join with the Rochester Community Chorus in a body a thousand strong to give a popular concert, the afternoon program being repeated in the evening.

Owing to the large seating capacity of 10,000 the admission price will be only ten cents. Furthermore, as reels of tickets of 1,000 each are being sold to various large stores and theaters for free distribution to their employees and customers, a large proportion of the audiences will hear the concerts without cost.

On March 8 Harold Bauer gave his second concert at the Genesee Valley Club, the first one having been under the auspices of the Tuesday Musical. John Warner, the well-known local pianist, was instrumental in bringing him here, and his fine program and masterly playing was enjoyed by a good-sized and appreciative audience.

On the evening of March 9 the Festival Chorus under Oscar Gariesson gave a concert at Convention Hall to a large audience. The finished presentation of the various numbers was much enjoyed, especially as it was rather an unusual program. The following numbers were given by the chorus: "March of the Goths," Kriegsketten; "Farmer, What's That in Your Bag?" Orlando di Lasso; scenes from "Olaf Trygvasson," unfinished drama by Bjornstjorn Bjornson, music by Grieg. Seven soloists also took part in the program.

Several prominent musicians here have lately taken a step in the right direction in the recent organization of a Bohemian club, which, though it is to be open to men of other professions, will no doubt bring about a more friendly understanding and camaraderie among the musicians themselves, and will possibly lead to the organization of a really democratic musicians' club for both men and women later on.

One of the most public-spirited musicians in town, Walter Bently Ball, has recently put through the final arrangements for a studio building to be erected in an excellent location just off East avenue. It is to be ready in September, and the thirty or forty studios in it are all signed for, so great is the demand. The ball-room on the fifth floor will be especially adapted to the numerous musical activities which at present have no centralized and suitable headquarters.

On Sunday afternoon, March 14, Moll's Orchestra provided the music for the weekly municipal concert at Convention Hall to a capacity audience. The program opened with Goldmark's "San-kuntala Overture." Don Linday, an eleven-year-old cornetist; John L. King, baritone, and Helen Bastianelli, cellist, were the soloists. MARY ERTZ WILL.

Washington Has Week of Opera

WASHINGTON, D. C., March 15.—Washington has had a delightful week of grand opera in a series of performances by the San Carlos Company. The artists, the chorus and the mounting of each opera deserve commendation. The operas presented were "Aida," "Lucia," "Faust," "Cavalleria Rusticana," "Pagliacci," "Rigoletto," "Gioconda," "Martha" and "Il Trovatore." The feature of greatest local interest was the appearance of Gretchen Hood in the rôle of Marguerite in "Faust," as Miss Hood is a Washingtonian. Not only did she act the part well, but she sustained it vocally with a liquid tone and brilliancy of execution that thoroughly captivated her audience. The week closed with a concert on Sunday night, which included solos and ensemble numbers from various operas.

W. H.

NEW MUNICIPAL MUSIC DIRECTOR

Joseph Sainton to Develop Concert Resources of Minneapolis and St. Paul

MINNEAPOLIS, March 6.—Joseph Sainton has been made City Musical Director of Minneapolis.

Mr. Sainton is an Englishman who has recently come among us, bringing credentials from Brighton and London as to his high standing as a leader in municipal music. A more recent experience as conductor of opera in America has added to his equipment.

Mr. Sainton's decision to devote himself to music in the Twin Cities is in recognition of what he believes to be a fruitful field. He will direct concerts at Lake Harriet during the Summer, and it is proposed that the giving of opera in concert form shall be a feature of his work. The aim will be a continuous musical season and a development of resources thus far unused.

In St. Paul Mr. Sainton is receiving applications for registration in a large festival chorus.

F. L. C. B.

CHAMBER MUSIC IN SCHOOLS

Innovation for Detroit Next Season—Admirable Mannes Recital

DETROIT, March 12.—The fifth concert under the supervision of the Chamber Music Society was given March 9 in the Convention Hall of the Hotel Ponchartrain. David and Clara Mannes were the artists of the evening and their efforts on this occasion transcended anything they have ever before accomplished in this city.

The Reger Suite in F Major was played with a clarity of understanding and expression that made it exceedingly interesting. Mr. Mannes played five so-called "little pieces," among which were the Martini-Kreisler "Andantino," the Debussy "Reverie," and D'Ambrosio's "Canzonetta," after which Mr. Mannes gave a short talk on "chamber music" as the greatest factor in educating and in forming the public musically. Closing the program, Mr. and Mrs. Mannes played the new "Ascension" Sonata, by Cecil Burleigh. This new work was given a notable performance.

At the conclusion of the program Clara E. Dyar, president of the Chamber Music Society, announced that it was the intention of the directors to have all the programs given by the Society next year repeated the following day in the Central High School Auditorium so that the school children might have an opportunity of hearing the artists thus brought to the city.

E. C. B.

NEW YORK'S MUSICAL TASTE

Nowhere a Keener Appreciation of the Art, Says Mrs. Beach

"I am in New York for the reason that it is the right place. Nowhere else in the world is there a keener appreciation of the highest music," said Mrs. H. H. A. Beach, the distinguished American composer, in a recent New York Sun interview. "New York has grown to be such a center of music that all are bound to come here and give of their best, and that in variety so overwhelming as to appeal to every taste."

"There are certain phases of music of the more intimate sort which are more appreciated in Germany than here, particularly chamber music and music in the smaller forms," Mrs. Beach continued. "But the standard of virtuoso performers has become so high in New York that so far as my experience is concerned it far exceeds anything which I have found in Europe."

"Abroad they are often satisfied with results which we would not tolerate for five minutes, both in regard to orchestral playing and solo performers, especially singers. On the other hand the magnificent choral singing which is heard in many places in Europe impressed me deeply."

Mme. Randall's Triumph at Blue Mountain College

Mme. Bianca Randall, the soprano, recently sang to a capacity audience at Blue Mountain College. She was given an enthusiastic reception and was compelled considerably to augment her printed program. The latter included songs by Purcell, Weckerlin and Smart (sung in costume) and modern songs by Massenet, Mrs. Beach, Tosti, Delbruck, Woodman and others.



Joseph Sainton, Who Has Been Appointed City Musical Director of Minneapolis

NEW MUSIC LIBRARIAN

Dr. Kinkeldey to Head Department in New York Public Library

Dr. Otto Kinkeldey has been appointed chief of the music division of the New York Public Library. A scholar of unique experience and attainments, his appointment is regarded as of great significance by the trustees of the library. Dr. Kinkeldey is one of few Americans who have become professor in a German university.

A native of New York, Dr. Kinkeldey was born in 1878 and studied at the College of the City of New York, doing post-graduate work in music at Columbia University under Edward MacDowell. In 1902 he went to Germany to pursue his musical and historical studies at the University of Berlin, under Hermann Kretzschmar. In 1906 and 1907, at the behest of the Prussian Government, he catalogued and described the music in the most important libraries of central Germany.

Dr. Kinkeldey became instructor in organ and theory and librarian at the University of Breslau in 1909, and was given the honorary title of professor the following year by the Prussian Ministry of Education. He is a Doctor of Philosophy of Berlin University.

LAURELS FOR MISS GOODSON

English Pianist Plays Liszt Concerto with Dubois Orchestra in Montreal

MONTREAL, CAN., March 15.—The Dubois String Quartet keeps up its good work and the Dubois Symphony Orchestra, launched by Louis H. Bourdon, made a very successful first appearance with Katharine Goodson as soloist. Miss Goodson is justly popular and respected in Montreal, and was given the rousing reception she deserved, playing Liszt's E Flat Concerto and a group of Chopin with all her wonted intelligence and fine poetical feeling. She is, undoubtedly, one of the most satisfying pianists who ever comes our way.

Mme. Donaldda's last musicale brought forward Lucille Collette, a young French violinist, who justified all the complimentary things they had written and said about her. Rafael Diaz proved a lyric tenor of exceptional attainments, and Mme. Donaldda also figured on the program. A few nights later, Max Selinsky, a Russian who appears to be settling in Montreal, gave a violin recital and strengthened the favorable impression he made when he appeared earlier in the season at a Donaldda musicale.

P. K.

Katharine Goodson to Tour Here Again Next Autumn

Katharine Goodson has planned to remain in America during the Summer months and will tour here again next year, at any rate up to Christmas. Her manager, Mrs. Antonia Sawyer, has already booked several dates for her and various re-engagements have already been made in places where she has been playing this season.

CORDIAL RESPONSE AT HEMUS RECITAL

Philadelphia Acclaims a Program Devoted Entirely to American Songs

PHILADELPHIA, March 16.—Unique interest was attached to a song recital which also was of high artistic excellence, given by Percy Hemus under the auspices of the University Extension Society, in Witherspoon Hall, last evening, in that Mr. Hemus, himself an American and a baritone of distinguished ability, presented a program made up entirely of selections by American composers, nearly all of whom are living. The audience was of more than ordinary intelligence and keenness of appreciation, a fact that is worthy of mention because it makes more forcible the statement that the applause, while discriminating, was of a cordiality that left no doubt of the understanding favor with which the program was received throughout.

Mr. Hemus is undertaking a good work. His proposed tour of this country as an American artist, presenting only the songs of American composers, scarcely can fail to have an enlightening and broadening effect. His interpretation last evening of a splendid variety of songs, which needed in no single instance an apology for its presentation, made this apparent.

This excellent baritone modestly states that he makes no claim of being a pioneer or a great educator, but declares his intention of doing what he is able to do towards the recognition of American music in America. In his singing of four groups of songs, all in English, Mr. Hemus disclosed a voice of good volume, admirable resonance and beautiful quality, which he used with a varying effect that proved him an artist of high attainments. Such dramatic arias as "I am the God Thor," from Busch's "King Olaf," were contrasted by songs of poetic delicacy and blithesome humor, such as Ward-Stephens's "Hour of Dreams," dedicated to the baritone, which was given with a facile use of pianissimo tones, and two ditties candidly put down as "trivial," Richardson's "Love's Dilemma" and Page's "Three Little Chestnuts." Opening with a ballad in old-time style, "Hail Ye Tyme of Holiedays," by Gena Branscombe, the first group closed with an impressive rendering of Bruno Huhn's "Invictus." Other native composers represented were Edward MacDowell, Henry F. Gilbert, John Alden Carpenter, H. W. Parker, Fay Foster, C. W. Cadman, Arthur Bergh, Sidney Homer, Benjamin Whelpley, Emil Hahn, Edwin Schneider and Walter Damrosch. The discriminating and fair-minded listener could not but admit that in this program was offered convincing evidence of the fact that America is able to speak for itself musically, at least within the province of the sort of works presented, and a wide scope of song composition was covered.

The baritone was admirably assisted by Gladys Craven, who played his accompaniments with musical taste and artistic discrimination.

ARTHUR L. TUBBS.

FINAL MASTER CONCERT

Gabrilowitsch with Damrosch Forces in Tschaikowsky Program

The final concert of the series of "Master Composer Concerts," given by the Symphony Society of New York, occurred Tuesday afternoon, March 16, at Carnegie Hall, New York. The program, composed entirely of the works of Tschaikowsky, held the Fifth Symphony in E Minor, and the Concerto in B Flat Minor for piano with orchestra. Ossip Gabrilowitsch was the soloist. Mr. Damrosch's reading of the symphony was a well balanced one, quite in the manner in which he has presented it to us on past occasions. The slow movement was done with much *rubato* and the climax was made impressive. There was much applause for Mr. Damrosch and his men at the close of the work.

Mr. Gabrilowitsch was at his best once more and did some of the finest playing which New York music lovers have listened to from him this season. Rare artist that he is, he can make the most of all types of music, and plays Tschaikowsky as beautifully as he does Chopin. At the conclusion of the concerto he was recalled four or five times.

A. S.

HOW VISITING STARS FIT THEMSELVES INTO OUR ENVIRONMENT

Mme. Margarete Ober, for Example, Takes a Lesson in Our Language Each Day to Equip Herself for Concert Work and for Her Life as a New York Resident—Preparing Songs in English for Her Spring Tour—Serious and Gay as Represented in Metropolitan Singer's Personality and in Her Operatic Characterizations

LAST year:

"Mme. Margarete Ober speaks only German."

This year:

"Mme. Ober is beginning to speak English—not fluently, but with gradually increasing skill."

Those two statements represent the progress made by the noted Metropolitan mezzo in the use of our language within something over twelve months. The first statement was made last year to a MUSICAL AMERICA man who arranged for an interview with the singer. The other emanated from two representatives of this journal who talked with Mme. Ober the other afternoon at her New York apartment overlooking Central Park. To be exact, one of these did most of the talking, and that through the medium of the singer's native German. The other's share consisted in directing the conversation now and then with a suggested question, the singer's answers in turn being translated into English for his benefit.

Thus the talk had been going on for some time, when the suggestion was made: "Ask Mme. Ober in what way she studies English?"

Up spoke the prima donna, before the query could be phrased in German:

"A while ago I was sick for a short time, but before that I took an English lesson—oh, yes, lesson—every day."

With this display of linguistic virtuosity, an effort was made to limit Mme. Ober strictly to English, but she remarked:

"I talk English best when I am angry. Then I lose any self-consciousness—or *Lampenfieber*—and can use the words I've learned."

First Steps in English

Now, anyone who admires the dramatic skill and the vocal beauty of Mme. Ober would forbear to say anything which would make her angry—even in this good cause—and thus she was allowed to confine herself chiefly to her native tongue. "I talk English when I do my marketing," said this operatic Hausfrau, "and when I am going about New York, so I suppose that if I were left alone with a roomful of persons who spoke only English I would be able to make myself understood all right. But I feel better when I have someone to fall back upon as interpreter. At the opera house I sometimes try to talk English, and it must sound funny, for they laugh at me. Do I feel *geniert*—embarrassed? No, when they laugh at me I laugh, too."

This singer's acquiring of our language is by the method of conversation. She also is armed with a German-English lexicon, and this was lying on her writing desk beside an autograph that she was preparing for MUSICAL AMERICA's collection. Thus the inditing of this greeting meant not only good will but a stint of hard study in the matter of careful selection of words. Another line of linguistic endeavor for the prima donna is the learning of songs in our tongue. "I hope to have some of these ready for my concerts after the opera season," she added.

Mme. Ober's tour, by the way, is to include several of the big festivals to be given in April and May. She also sings in the festival at Norfolk, Conn., on June 1, and on her return from Europe in the Fall, she opens the season of the Philadelphia Orchestra, on October 22 and 23.

Kindly Service for Charity

After the Metropolitan closes, also, Mme. Ober will be able to perform some kindly services that her duties at the Metropolitan have prevented her from



Three Diverse Glimpses of Mme. Margarete Ober, the Eminent Mezzo-Soprano of the Metropolitan Opera Company. Above: Mme. Ober and Mr. Goritz ("Ortrud" and "Telramund") Outside the Atlanta Auditorium During a "Lohengrin" Matinée. Below, Left: The Singer in the Setting of Her New York Home. Right, Mme. Ober as "Octavian" in "Rosenkavalier"

doing heretofore. In the intervals between her appearances on tour she will sing at a whole handful of benefits in New York—benefits for German and for American charities. Then in June she returns on an Italian ship to resume her singing at the Berlin Royal Opera. Aside from her work at the Metropolitan and her fitting herself into the American environment, Mme. Ober's thoughts are much centered upon Europe in these troublous days.

"I have sixteen relatives in the war," she said, "and most of them have received an iron cross—of higher or lower degree." Here her eyes flashed proudly. Incidentally she gave a refreshing picture of the good spirit that she finds among her fellow Metropolitan artists of different nations. "With such men as Mr. Didur, Mr. Rothier or Mr. Speck," she declared, "I get along very well, for we simply ignore the war and have the art as our common bond. It is only when I am at a party, in *Gesellschaft*, that I sometimes find myself between two peo-

ple who start arguing 'war' with me."

As she spoke of the war and of the consuming tragedy of it all, Mme. Ober's eyes reflected the capacity for deep feeling that must be the endowment of one who put forth such a stirring impersonation as her *Ortrud*, or her *Eglantine* in "*Euryanthe*." Then, again, in other moments of the conversation, she would be bubbling over with fun, the very embodiment of her gay moods as *Oktavian* in "*Rosenkavalier*." One could sense at once how innate was her feeling for both the emotionally gripping and the buoyantly gay. Asked whether she preferred to sing the tragic rôles or comedy parts like *Oktavian*, she replied, with a shrug of the shoulders:

Educated in Convent

"Oh, I like them all. Did I discover my ability as a comedienne from alternating light opera rôles with serious rôles in Germany? No, I never worked under that system, for besides my years at the Berlin opera and my 'guest' ap-

pearances elsewhere, I only sang at Stettin. Did I play in drama before going on the opera stage? No, I was educated in a convent—well, more like a *pension*, and my family objected much to my going on the opera stage—yet here I am! But I do not expect to sing in opera all my life."

"How's that?" was the query.

"I'm going to stop before they begin to say of me, 'She used to sing well.'

"I did not learn acting at a dramatic school," she continued, "for I never studied acting. Of course, I worked on the routine of my rôles, but it was nothing like learning how to act." Here she made a mock tragic gesture. "It has been said of me," she continued, "that my acting is not studied enough. All that I can say is that when I play a part I cannot retain my own personality and assume the other personality as well. When I step upon the stage as *Octavian* I am a man, and when I appear as

[Continued on next page]

HOW VISITING STARS FIT THEMSELVES INTO OUR ENVIRONMENT

[Continued from page 3]

Amneris I am really Amneris—that is, I feel as the character itself feels."

Says Public Has Spoiled Her

Mme. Ober protested smilingly that she had been spoiled by her public. "I sang in Berlin for so long that they grew to love me, and gave me a wonderful demonstration at my farewell concert. Thus, when I started to come to America last season I grieved to part from my Berlin public. Yet you Americans were so kind to me last season that when I returned to Berlin in the Spring I began to be homesick for America." This feeling lasted, of course, until the outbreak of the war, when the opera star's fervent sympathies took precedence of everything else. "And now when I returned this Fall your audiences began to spoil me again. Truly, I value highly the good will that has been shown me by the American musical public."

Yet Mme. Ober is not the sort of visiting artist who will conciliate a public by artfully administered flattery. For instance, she was asked if she did not think it a fine quality of our public that it gave immediate recognition to those artists who (like herself) at once showed themselves worthy of esteem—without making them go through a gradual demonstration of their worth.

"Yes, it is fine," she exclaimed, "but in a way it's hard on the artists who have been doing good work for years and are overlooked in this outburst of approval." This showed a generous feeling for the sensibilities of fellow artists, since Mme. Ober had herself been the recipient—at her memorable débüt in "Lohengrin"—of just such an ovation. She acquiesced, however, in the view that this action of the public did not imply any slight toward the well-established artists, but simply meant that America had taken the new arrival immediately to its heart.

Mme. Ober gave added testimony as to the fairness of Mr. Gatti-Casazza in his treatment of his artists at the Metropolitan. "Mr. Gatti does not favor the Italians," said she, "nor the Germans or the Americans. Whenever there is a dispute he hears both sides and settles the case on its merits."

Another phase of this singer's kindness was shown at the moment when she started to escort the visitors to the door of the apartment. At this juncture there floated into the room the strains of a hand organ which, in its mechanical disability, outmoded the ultra-moderns with its cacaphony. Mme. Ober at once reached into the desk and drew forth a tiny box, in which lay a number of coins and small bills.

"Every penny that comes into the house," she explained, "is laid away here to be given to organ grinders or others that are asking for charity."

Thereupon Mme. Ober wrapped a coin

in a scrap of newspaper and flung it out of the window to the waiting man on the sidewalk, who, taking the money, renewed his sorry music-making.

A Peripatetic Music-Maker

As the visitors left the prima donna's door they espied the organ grinder coming around the corner. Hailing the swarthy one, they accosted him eagerly thus:

"Do you realize that the person who threw that coin to you was one of the greatest opera singers in the world?"

"Huh," muttered Tonio, blankly.

"Do you realize that the person who gave you that money was Mme. Ober, the great opera singer?"

"Opera!" grunted the grimy troubadour, and forthwith he turned the crank and hurled forth the pallid ghost of a Verdi aria.

Disgustedly, the enthusiasts fled.

KENNETH S. CLARK.

A NIGHT OF AMERICAN MUSIC

Significant Signs of Recognition for Our Creative Workers in Coincidence of Three New York Programs in One Evening—Mrs. Beach, Mr. Spross and Peterboro Musicians Represented

By an interesting and almost unprecedented coincidence American composers held the floor unchallenged in New York last Tuesday evening. There were three concerts, all told, at each of which American music interpreted by American artists was to be heard. At Aeolian Hall a concert devoted exclusively to the works of Mrs. H. H. A. Beach was given with the assistance of the composer, Theodore Spiering, the distinguished violinist; George Sheffield, a young tenor new to this city, and the Olive Mead Quartet. The MacDowell Club was the scene of an engaging entertainment devoted to music by those composers of prominence who have worked in the MacDowell Colony at Peterboro, N. H., while at the Musicians' Club there was given a recital of songs by Charles Gilbert Spross. Considering among other mat-

ters the fact that the simultaneous occurrence of these events was totally unpremeditated the circumstances of a pan-American evening is not without a certain impressive significance. A decade past it would have excited wholesale amazement could it have come to pass. That it arouses no such wonder to-day is but another straw to show the direction of the wind.

To furnish the sole material of an entire program is the severest test to which the music of any composer can be put. Songs, piano pieces and chamber music of Mrs. Beach's making were subjected to this ordeal at an Aeolian Hall concert and, judging by the enthusiasm which a good-sized audience evinced over them, they emerged from it triumphantly. There were heard the Sonata for violin and piano, Op. 34; the Piano Quintet, Op. 67; a "Prelude and Fugue" for piano—a work still in manuscript—and the songs, "After," "Spring," "I Send My Heart Up to Thee" and "Separation." As encores there were several piano pieces of a lighter caliber, while the tenor supplemented the song group in question with the familiar "The Year's at the Spring," which, hackneyed as it is, remains one of the best things Mrs. Beach has done.

All of this music betrays an unmistakable quality of earnestness and sincerity, whatever one may be inclined to think of the depth and continuity of inspiration revealed in it. The composer's melodic ideas—especially in her songs—are often winsome and engaging, and her handling of musical materials affords not infrequent evidence of a solidly grounded musicianship. Seriousness of aim distinguishes the violin sonata which Mr. Spiering interpreted with her in very sympathetic fashion, though as a whole the work shows less spontaneity of conception than the Quintet which occupied the other end of the program. That Mrs. Beach has not been insensible to the influence of Brahms is made very clear at many points of the sonata—most particularly in the first movement and the *Largo con dolore*.

The Quintet is not precisely a novelty here. Some three or four years ago the Olive Meads played it in Rumford Hall, on which occasion this journal commanded especially its first two movements. A fresh hearing served to emphasize the idea that the introductory measures of the *Adagio* rank among their composer's best achievements. Most of this movement has an unforced and expressive lyrical beauty and warmth of color that really entitles it to an occasional performance for its own sake if not for that of the remaining divisions. That the Olive Mead Quartet is no longer as active as it was a few seasons ago must be regretted by all those who heard its finished work in this instance.

It is in her vocal writings, after all, that Mrs. Beach commands the widest appreciation. Those heard on Tuesday were in her familiar fluent melodic vein, well-climaxed and, in their way, unfailingly effective. George Sheffield sang them with due appreciation of their sentiment and in a voice that, though small and not entirely steady, is very pretty in quality.

Mrs. Beach played her "Prelude and Fugue" vigorously and with a composer's insight. The former begins in a fashion strongly suggestive of Rach-

manoff's popular C sharp Minor Prelude and likewise contains passages calling to mind portions of Bach's "Chromatic Fantasie," while the fugue, too, is evolved from a subject not unlike that of the fugue in the same Bach work. As extras the composer added a short piece something in the character of Chopin's Study in thirds and another with a piquant bass of fifths à la Grieg.

H. F. P.

Spross Night at Musicians' Club

Mr. Spross's concert revealed the constant outpouring of lyric melody that is at this composer's command—a melodic flow that made continuously refreshing his program of thirty-seven numbers. With the exception of his playing of his two piano pieces for left hand alone, "Song without Words" and "Album Leaf," and the presentation of his violin Romance by David H. Schmidt, Jr., the entire program was devoted to vocal music, and the cause for Mr. Spross's popularity as a leading American song composer was shown in the generally high level attained in his work.

The composer's most widely known song, "Will-o'-the-Wisp," and his "biggest" song, "Yesterday and To-day," fell to the lot of Mrs. Louise MacMahan, soprano, who delivered them most effectively, as she did the lilting, "That's the World in June," and the new "Song Cycle of Love." Charles Norman Granville, the baritone, delivered with stirring effect another of the big Spross numbers, "My Star," and he aroused warm enthusiasm with the quaint "The Wind" and "Lorraine, Lorraine, Loree," interpreted most tellingly by the baritone, to whom it is dedicated.

Joseph Mathieu's fine lyric tenor was set forth happily in Mr. Spross's striking and colorful oriental songs, "Nourah," "The Dance of Swords" and "Ishstar." Mrs. Lulu Cornu revealed a smooth, rich contralto in the grace of Mr. Spross's "Come Down, Laughing Streamlet," and his "Asleep." Effusive was the applause for the resonant and

powerful basso of Wilford Glenn, as manifested in the rousing "Song of Steel" and "The Call." Mr. Spross accompanied all the solos, as well as the duet, "Under the Flowers," by Mrs. MacManan and Mr. Mathieu, and two quartets, a number from the cantata, "The Christmas Dawn," and a setting of "Lead, Kindly Light." At the close the keen delight of the audience was voiced by John Thomas, for the Musicians' Club.

K. S. C.

Peterboro Composers Heard

An audience that completely filled the music room of the MacDowell Club of New York listened with evident interest to a program of the works of Mabel W. Daniels, William H. Humiston, Edward Ballantine, Henry F. Gilbert, Lewis M. Isaacs, Reginald L. Sweet and Arthur Nevin.

Miss Daniels came on from Boston. With William Simmons as her interpretative artist, there were heard here "The Desolate City," a splendid scene, originally conceived with orchestra, and her songs "The Villa of Dreams" and "May Magic." Mr. Simmons sang both the scene and the songs stirringly. Mr. Humiston's splendid Suite for Violin and Orchestra was admirably played by Alexander Bloch, while his songs, "A Song of Evening," "Beauty's Daughters" and "Yo te Amo," were well sung by Estelle Sherman. Mr. Humiston played the accompaniments for both artists. Mr. Ballantine's "Morning," for piano, and two of Mr. Gilbert's "Negro Dances" were combined in a group, played by Philip Gordon, who, as Mr. Humiston said in some introductory remarks, kindly substituted at the last moment for George Halprin, who was to play the Ballantine piece and Mme. Narodny, who was to have sung two Gilbert songs.

Two settings of Tagore, "If It Is Not My Portion to Meet Thee" and "Art Thou Abroad on This Stormy Night?" by Mr. Sweet, songs of rather modern stripe, were sung by Anna Loew, with the composer at the piano. Mr. Isaacs's piano compositions, "March of the Woodland Sprites" and "At Sunset," were heard to advantage; Miss Loew later sang Mr. Nevin's "Lovers' Song" and an aria from his opera "Poia." Mr. Ballantine's Rhapsody for Violin and Piano was also performed by Mr. Bloch, with Blanche Bloch at the piano. A. W. K.



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ANOTHER OPERATIC VENTURE COLLAPSES IN SAN FRANCISCO

National Grand Opera Company's Season Comes to Disastrous End at Close of its First Week—Impresario Lambardi Arrested, under New Labor Law, for Failure to Carry Out Contracts, but His Case Is Afterwards Dismissed—Not Even Constantino's Appearances with the Company Could Counteract Effect of Adverse Conditions

Bureau of Musical America,
No. 1101 Pine Street,
San Francisco, March 11, 1915.

THE season of the National Grand Opera Company at the Gaiety Theater came to an abrupt end last Sunday night, at the close of its first week, and the failure was disastrous. Mario Lambardi, the seventy-year-old impresario, was arrested on a charge of having violated the California labor laws, because he was unable to carry out his contract and provide some of his chorus singers with return transportation to their Eastern homes. All his scenery, trunks and other effects were seized by creditors.

Not even the voice of Constantino could carry the venture of the National Company to success. The famous tenor was under contract to sing twice a week. He voluntarily gave a third performance the first week in order to help Lambardi, who is an impresario of extreme popularity among the singers. When Constantino sang the house was packed, but at other times the box office business was small, and, at popular prices in a theater the size of the Gaiety, capacity houses were necessary at all performances in order to make the engagement pay. The first week's receipts amounted to about \$5,000, and the expenses ran above \$8,000.

Failure to Lambardi meant only a repetition of experiences extending back through his fifteen years of experience on the Pacific Coast. Before coming here the impresario had given opera in the Central and South American republics for more than twenty years, and with success until government bonuses were stopped. In this country he has had a few seasons of success, and has overcome repeated failures in an astonishing manner. The activity of the State Labor Commission is a new element with which he has to contend, and this is something of importance to all opera managers and other musical promoters who may bring employees into California. The new law, under which a manager may be held criminally responsible for bringing singers to this State and leaving them stranded, was called to public attention when the Bevani Company broke up a few weeks ago, and the labor agent then made an investigation, though without finding any cause for action.

The Case Dismissed

When the National Company failed a formal charge against Impresario Lambardi was filed by A. Kaplan, one of the chorus singers, and arrest followed. This proceeding proved distasteful to the public, and the newspapers held out sympathy to the impresario. Lambardi was brought before Police Judge Oppenheim on Tuesday and the case was continued to this morning. To-day the complainant failed to appear in court, and the case was dismissed. In consequence, the State labor law still remains to be tested.

Constantino and some of the other principals of the disbanded company have volunteered to give their services in a concert for the benefit of the veteran impresario.

"My heart is sick," said Lambardi, after his arrest. "Nothing like this has ever happened to me before. I have worked for my singers always. I have given everything, many fortunes that I have earned, for the sake of my companies. What I shall do now I do not know. Opera production is not a business. It is a mania. The first success intoxicates, and the victim cannot go back to ordinary prosaic business. I never cared for the money, and I never

RICH FINANCIAL HARVEST ON DAMROSCH TOUR



Following the Damrosch Orchestra Tour with the Camera. Above, Left: Josef Hofmann, Walter Damrosch, W. Spencer Jones, of Haensel and Jones, and musicians of New York Symphony, in Front of Academy of Music, Philadelphia. Right: Conductor Damrosch. Below, Left: Mr. Hofmann. On Right, Left to Right: Prof. C. W. Morrison, head of the Oberlin Conservatory of Music; Alexander Saslavsky, Walter Damrosch, Dr. George W. Andrews, W. Spencer Jones, in Front of Finney Chapel, Oberlin, O.

THAT the country is still responding eagerly to magnetic touring attractions is the conviction of W. Spencer Jones, of the firm of Haensel and Jones, as a result of the splendid financial success of the New York Symphony Orchestra on its February tour. "The box office receipts everywhere," said Mr. Jones, "showed that music lovers share our managerial confidence in the value of the Damrosch organization. Leginska,

ska, the English pianist, was our soloist in Poughkeepsie and Rome, N. Y., and at Oberlin, O., and in each instance this young pianist was booked at once for a recital engagement for this season, which goes to show that a sensational success like Leginska is always a drawing card—even at the fag end of the concert year. Josef Hofmann was our soloist on the rest of the tour, which included Toronto, Buffalo, Cleveland, Wheeling, Pittsburgh, Washington and Philadel-

phia, and the magic name of Hofmann works wonders at the ticket window."

The official photographer of the orchestra, Emile Mix, made many pictures en route showing local managers, Messrs. Damrosch and Hofmann and the musicians of the orchestra, of which MUSICAL AMERICA reproduces two groups, one made in front of the Academy of Music, Philadelphia, and the other at Oberlin College. The single pictures of the conductor and soloist are Mix-shots also.

Montreal Police Discovers Busoni's Recital is Not Like Minstrel Show

MONTREAL, CANADA, March 15.—The vexed question of the legality of Sunday concerts in this city is apparently settled for the present, and in favor of the concert givers. The Lord's Day Alliance, anxious to stop promiscuous Sunday entertainments, made a test case of the Busoni recital in His Majesty's Theater, claiming this concert was an infringement of a Federal law.

Notwithstanding the failures of the Bevani and Lambardi companies, the San Francisco Opera Association is in the field with a plan to re-establish the Bevani forces and make opera at popular prices a permanent thing. A beginning is to be made next month at the Savoy Theater, with Josiah Zuro as director. Among the officers of the new association are Mrs. George B. Sperry, chairman; Dr. Silvio J. Onesti, secretary, and Patrick J. Baird, treasurer. Contributions for the financing of the enterprise are being solicited, with the expectation that \$25,000 will be in the treasury before the end of this month.

THOMAS NUNAN.

Olga Samaroff's Houston Recital Brilliantly Successful

HOUSTON, TEX., March 4.—Mme. Olga Samaroff's recital, given in the Prince Theater yesterday under the auspices of the Eries Musical Club, was from every point of view brilliantly successful.

W. H.

As "exhibition" is, according to the statute, to be applied to "rope dances, minstrel shows, velocipede exhibitions, or any like boisterous program," the Busoni recital was not to be found under this head.

Following this decision comes the announcement from Mr. Hill that a second series of Sunday concerts will be given in His Majesty's, this time under his management.

P. K.

Program of Works by A. Walter Kramer in Erie Organ Recital

ERIE, PA., March 15.—On Sunday afternoon Victor Vaughn Lyte, the organist of the First Presbyterian Church, gave an excellent organ recital. Albert Dowling, Jr., another prominent organist, has been featuring all-American programs in his regular Sunday evening recitals at the Unitarian Church, one of the most enjoyable recently given and receiving unstinted praise was an entire program of compositions by A. Walter Kramer, the prominent New York composer.

E. M.

A suit for divorce was filed in the Supreme Court of New York on March 15 by Paul Savage, vocal instructor, against Ruby Cutter Savage, soprano of the Boston Opera Company. They were married in Florence, Italy, in 1902.

PAUL REIMERS'S ART REACHES HIGH PLANE

Lieder Singer Gives Noteworthy Recital of Songs Before New York Audience

Paul Reimers is one of those rare artists of whom New York concertgoers do not hear enough. The German tenor gives only a single recital during the year, though the quality of his art would fully warrant a half dozen, and from this rule he seems utterly disinclined to deviate. The fact of this is truly unfortunate for Mr. Reimers is a veritable embodiment of all those elements whereof the supreme type of recital artists is constituted. He sings German *lieder* with an intelligence, a depth of understanding, a fund of sincere, varied communicative emotion and a beauty and consistency of interpretative design that make him, as it were, the masculine counterpart of a Culp and a Gerhardt, plus a strong in-

dividuality of his own; while his delivery of French songs, whether of the folk type or the sophisticated modern order, is characterized by all that is exquisite, subtle and refined. Clément himself could scarcely excel him therein.

There were German and French art songs as well as Russian, Swedish, Welsh, Breton and Swiss folksongs on the program of his *Æolian Hall* recital last Tuesday afternoon and, noting the versatility which he manifested in dealing with the divers styles represented, one was moved afresh to acknowledge that among contemporary recital singers there are very few artists as ideally balanced. It is extremely difficult in commenting on Mr. Reimers to refrain from superlatives of eulogy that border on the rhapsodic, and this for the reason that such sheer finish of art and such genuineness of emotional resource are so seldom united in the one individual. The temptation to enter at present into details touching his performance of each separate item on the program must unfortunately yield to considerations of space. But it is really necessary to single out for specific mention his singing of Schubert's "Who Is Sylvia?" of



MR. FRANCIS



MACMILLEN

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VIOLINIST

To my patrons and clients:—Mr. Macmillen is just closing one of the most successful tours of this country he has made in the last decade. That his growth, both in popularity and artistic stature, has been of the legitimate and solid kind is evidenced by the large increase in attendance at his concerts in the various musical centers of the United States, this added drawing power being particularly noticeable where he has played return engagements. Comment on his playing, without exception, has been of such an extravagant nature that it would be difficult to choose the best from such an embarrassing wealth of critical reviews. Suffice to say, commentators unanimously have awarded Mr. Macmillen an undisputed place among the ranks of the foremost three or four of the many violinists who have appeared in America. The natural result of such praise has been rapid and numerous bookings for the season of 1915-1916. As yet, however, it is not the good fortune of Mr. Macmillen's management to be able to boast "tour all booked up," but rather to say that, while forty-two engagements already have been closed for him, there is still room for more. Accordingly I take this occasion to emphasize the assertion, that clubs and concert managers in general might find it to their advantage, looking at it from a business point of view, to consider well the name of Mr. Francis Macmillen when engaging their artists for next season. Individual managers, as well as spokesmen for many musical organizations, frequently have declared during the season just closing, that they have found in Mr. Macmillen that rare combination: the great artist, an amazing violinist, forceful personality and drawing power. I solicit your patronage. Very sincerely,
S. E. MACMILLEN.

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THIRTY CONCERTS ON ELENA GERHARDT TOUR

SOME thirty concert engagements will have been filled by Elena Gerhardt, the noted *lieder* singer, when she sails for Europe on April 22 after a tour which began in January. Miss Gerhardt gives a New York recital on April 10 in Carnegie Hall, she appears at Wells College and Cleveland, O., and she fills various other dates before her departure for Europe.

This soprano's appearances include

such important events as concerts with the Boston Symphony and the Symphony Society of New York, recitals in St. Louis, Kansas City, Boston, Buffalo and other cities and engagements with the Art Society of Pittsburgh and in the Bagby Morning Musicales in New York. Miss Gerhardt's manifold beauties of voice and interpretation have done much to strengthen our public in its loyalty to the refined art of *lieder* singing.

No Farrar "Salomé" at Metropolitan

A rumor that Geraldine Farrar will sing the title rôle of Strauss's "Salomé" at the Metropolitan Opera House next season has been characterized by General Manager Gatti-Casazza as "silly." "I believe the opera is no longer of vital interest here and I have never thought of Miss Farrar in the title rôle," he is quoted as saying.

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Dear MUSICAL AMERICA:

Surely, we are the greatest "knockers" in the world. We have developed a positive genius in the way of decrying everything connected not only with our business and political but with our social life.

If you take up even the most conservative of American newspapers, you would conclude that in politics we have nothing but grafters; in business nothing but men whose principal stock-in-trade is dishonesty; while as for our social life the ordinary characteristic is marital indifference, followed by marital infidelity, followed later by a session in the divorce court.

If the question be raised as to our musical condition, the reply will promptly come that we are given to nothing but a hunt for the dollar and are absolutely indifferent as well as ignorant of everything in the way of culture.

And we ourselves are the first to accept the picture as truthful. Indeed, we have gone so far in this attitude (which is as ridiculous as it is unjust) that it is, to-day, possible for any runaway Russian, Chinaman or Turk, knowing absolutely nothing about us, to send a communication to one of our leading papers, in which we are held up to public contempt, as being utterly lacking in knowledge of or interest in music, and have the slanderous screed published on the editorial page, as a fair representation of public opinion in the matter.

Let the following story show the justice of my contention.

* * *

When the Chicago Opera Company failed, the New York *Times* devoted an editorial to it, in which it was said that the statement of liabilities and assets is by no means discouraging to the belief that the company may be reorganized on a more modest basis, that opera may be conducted in Chicago on a less expensive scale.

The editorial also stated that such opera as Chicago had, under the successive directorships of Dippel and Campanini, was better, on the whole, than that of the subsidized opera houses of Europe.

One of the principal points made in the editorial in the *Times* was, that while the American people could get good music, and very satisfactory performances of it, much more cheaply; they want only the best, yet they cannot be relied upon to support the best for any long term.

Consequently when a period of financial depression which affects the whole world comes along, it will affect such an enterprise as the opera in Chicago.

The *Times* editorial concluded with the statement that grand opera of the highest quality cannot be made continuously self-supporting. There may be good years, there are sure to be bad ones, and the losses of the bad years, in the end, will more than offset the gains of the good ones.

All of which led up to the conclusion by the *Times* that without the continual support of a body of wealthy men all opera management must end, in time, as the experiments of Mapleson, Maretzke, Strakosch and Abbey ended.

My present purpose, however, is not to discuss the *Times* editorial, but a letter written by a Mr. Ivan Narodny to the New York *Times*, and which took as its text the editorial from which I have quoted.

Mr. Narodny is a Russian Revolutionist well known in the newspaper and

magazine offices on Broadway and Fifth Avenue, New York, where he has been more or less successful in selling his work, partly because of sympathy with him personally, and partly because of his ability as a writer, even though his acquaintance with the English language is not all that could be desired.

Mr. Narodny, however, knows next to nothing of this country. He has never, to my knowledge, traveled in the West, Middlewest, Southwest, Northwest or the Pacific Coast. I believe he once passed the sacred precincts of New England to attend a festival.

Yet, with the assurance characteristic of all foreign critics, he undertakes to speak of us, as if with unimpeachable authority.

His first point is, that though there are some European opera singers of repute in the employ of our opera companies (he coolly omits even a mention of any American singers) most of them have made their reputations by means of clever advertisements. The consequence is that the performances at our opera houses are by no means as good even as those given in the subsidized opera houses in the second and third class cities in Europe.

Music in America, states Mr. Narodny, is an artificial class-art. This country has, in imitation of Europe, a certain musically interested class "in society," but the people, as a whole, look on music as an expensive luxury and take no interest in it.

He admits, of course, that there is a big trade in musical instruments here, yet the fact remains, says he, that such are bought and kept simply as necessary pieces of furniture. They remain idle the year round.

As far as the American "high society" is concerned, says Mr. Narodny, it only attends concerts and operas as a social function. With the exception of the professional musicians, there is no real love of music here.

His investigation in New York revealed, he states, that the musical associations in which the real people are interested are those of Germans, Bohemians, Hungarians, Russians, Poles, Lithuanians and Scandinavians, but not of Americans.

One of the reasons, he alleges, is that the average American is not musical, and this is caused by the lack of folk music such as exists in every European country.

Indeed, says this gentle critic, the only really American music that he has ever heard has been "the awful ragtime concoctions performed in restaurants and at homes."

The prevalent vogue of grotesque dancing is the only spontaneous expression of folk art in the United States, according to Mr. Narodny.

As for our schools, they care very little for music.

From all this he comes to the conclusion that musical enterprises, such as the Boston, Chicago, and Century Opera Companies, failed, because they were not institutions that grew out of the people, but came into existence artificially.

Mr. Narodny's last word is that if Americans paid less attention to athletics and cultivated a love of music we would be more entitled to rank with the civilized nations.

* * *

Let us start with Mr. Narodny's right to speak of us from personal knowledge.

How many times has he been to the Metropolitan Opera House? I do not believe in the years that he has been here that he has attended as many as six performances, yet he undertakes to speak about them categorically.

Of our great musical organizations, of our Symphonic Societies, of our Kneisel, Flonzaley and chamber music quartets, of our oratorio associations, of our musical conventions and festivals, not only in New York but all over the country, Mr. Narodny knows about as much as an earth worm in Central Park knows about the Rocky Mountains, yet he speaks with all the assurance of authority and experience.

Evidently, also, Mr. Narodny has never attended a single one of the great free concerts in the public parks right here in New York, or he would have noted the high character of the programs, and that the greater applause was given, always, to the better class of music.

As for the statement that musical instruments are bought, in this country, simply as pieces of furniture, that might have been possible, in some cases, when parts of the country were, as yet, scarcely settled, fifty years ago. It certainly is not true to-day, the best proof of which is the millions of copies of good music that are sold, and particularly the large number of records of the highest class of music for the talking-machines and player-pianos.

What Mr. Narodny does not realize is that the growth of musical knowledge and culture in this country is largely due to the foreigners—the Germans, Italians, English, French, Russians and others who have come here, in times past, as well as more recently, to play, to sing, to teach, and that it is a cruel wrong to them to state that, with all that they have accomplished, we are still in the condition of musical ignorance and lack of interest for music that he asserts with such self-complacency.

If there is a large mass of people in this country still indifferent to music, let us not forget that in addition to the brilliant Mr. Narodny himself, we have also received millions of uneducated peasants, to whom we had to give not only something like an elementary education, but in whom we had to arouse an interest in music, which they certainly did not possess when they came here, and if, to-day, they still present to us a most serious problem, it is because with all the superior advantage of culture and music which they had in Europe, according to Mr. Narodny, we had first to try to turn them into something like human beings before we could do much with them otherwise.

As for the assertion that while there may be a few singers of eminence here from abroad, the majority have simply reputations manufactured by newspaper advertising—that is so unwarranted that it really needs no discussion.

Our opera performances are way ahead of those in Europe, for the simple reason that we not only have the best artists from Germany and Italy, but the best managers and conductors, even the best stage managers and chorus directors. And the result of that is that we have developed a very high standard, not only at the Metropolitan Opera House, but in our concert rooms.

There is no symphony orchestra in Russia or France, and scarcely any in Germany such as we have a half dozen in this country.

If our standard was not so high, the darling of the Petrograd Opera House, Mr. Smirnoff, instead of making a failure here, would have been a success. He made a failure because he could not meet our requirements.

Mr. Narodny's declaration that the only people taking any interest in music belong to the more or less wealthy class, and that they do so solely as a social function is the ridiculous, ignorant view of a foreigner who does not take the trouble to investigate. He has probably never heard the two thousand wage-earners chorus of Mr. Tali Esen Morgan in the Hippodrome, giving the great oratorios. He has probably never heard a single performance of the Oratorio Society, right in this city. He has never attended a Cincinnati Festival, or a Portland, Maine, Festival, or a Worcester, Mass., festival, or any of the festivals in San Francisco. Does he know that for years New Orleans has given better French opera than could often be heard in Paris?

However, Mr. Narodny has succeeded, in the course of his communication to the *Times* in disclosing the social life that he leads, which he considers warrants him in speaking of our musical conditions. He evidently moves in the circles where, as he says himself the only music that he hears is "the awful ragtime convulsions." The dancing craze has affected Mr. Narodny, and so he has had the effrontery to speak about musical conditions in the United States from his experiences in the tawdry terpsichorean temples and lobster palaces where he congregates.

* * *

Now let me take up another phase of the question.

That the Boston opera season was abandoned and the Century and Chicago Opera Companies failed was due to causes widely different from those presented by Mr. Narodny or even by the New York *Times* itself.

The Century Opera Company failed, principally because the first performances were so far below the standard required in New York City, that the people did not want them at any price. While there were a few good singers in the company, the chorus was inadequate, and the orchestra beneath criticism.

Furthermore, the public had lost its interest in the enterprise, because it was generally understood that it had been captured by some of the Metropolitan directors, and was being used, not for the furtherance of good opera at popular prices, or of opera in English, but to offset any incursion into the field of opera that Mr. Hammerstein might make.

These are the main, contributing causes why the Century enterprise failed, even when the performances of the second season were greatly improved.

With regard to the Boston and Chi-

cago Companies: There the main trouble was the general business condition, resulting from the horrible war in Europe, which has affected rich and poor alike in this country.

It certainly affected most of the opera houses in Europe, which, if they were on the basis suggested by Mr. Narodny, would still have their doors open, instead of having them closed.

Incidentally, it may be well to state that one of the heavy burdens that have rested upon opera in this country has been that we pay four and six times as much to singers, artists and even the chorus, than they do in Europe, and that is one of the main reasons why it is possible to hear opera so cheaply there. The performers barely get starvation wages.

A chorus girl in a prominent European opera house gets ten dollars a month. How she lives on it is well known.

Furthermore, all the opera houses are supported either by the municipality or from the royal or imperial purse. Hence all comparison with our own democratic institutions is out of place and unjust.

To give an instance of what is paid to artists, let me say that a singer who sings second rôles at the Opéra Comique gets the munificent salary of forty dollars a month. Even at the Grand Opera house in Paris, he or she would get only one hundred dollars a month, out of which they would have to furnish part of their costumes.

In the great Charlottenburg Opera House in Berlin, little Miss Painter, who has been singing under Mr. Dippel's management in this country, received the munificent salary of twenty-five dollars a week for singing leading rôles.

What the conditions are of the *coussines* in the Paris Opera House is so well known, as not to need discussion.

* * *

I will ask Mr. Narodny one question: If, in this great country, with its now over one hundred millions, there were no love for music except ragtime and vulgar popular songs, as he asserts, if no people patronized music except a few wealthy members of society, who did so only as a matter of social routine, how comes it that for half a century all the greatest artists in the world have struggled to get here? And why is it that they have made more money when they were here than they ever even dreamed of in all their lives before?

And remember that a good deal of this money was made by these artists in towns of sometimes less than twenty thousand inhabitants.

If what Mr. Narodny has written about conditions in Russia has no better basis of truth than what he has written about music in America one cannot wonder at the contempt educated Russians have for American opinion on anything and everything that refers to their great country.

* * *

One of the leading critics, in discussing a recent concert of the Symphony Society, expressed the opinion that "Mr. Walter Damrosch and his men showed signs of weariness. Certainly Mr. Damrosch did, for he conducted the slow movement of the concerto seated, and though he strove hard to lead the band to a worthy achievement in the symphony, the reading was perfunctory and the performance lacked distinction."

This critic explains the situation by stating that both of our permanent symphony orchestras in New York have been overworked. "More," he writes, "could be done for the art if the Symphony and Philharmonic societies gave only half as many concerts as they are giving, abandoned their tours and devoted more time to rehearsals. No city in the world needs 125 symphony concerts in a season."

With this view I heartily agree. The wonderful increase in the demand for music of all kinds, operatic, orchestral, recital, which has characterized this country in the last few years, has caused some of our leading orchestral organizations, as well as some of our leading managers to attempt too much.

The result has been that we are liable to err in the way of quantity rather than quality. Yet it is this very fact which should go very far to disprove the ridiculous assertion that we take no interest in music, as a people.

How would it be possible to give the mass of recitals, concerts, operatic performances, orchestral concerts and oratorio performances, generally to crowded houses, if there were not at least a demand for them?

* * *

With regard to the suggestion that our leading symphonic organizations should

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

abandon the old-time custom of short tours to other cities; there are two aspects to the situation.

In former years, before Philadelphia, Boston, Cincinnati, Cleveland, San Francisco, Chicago, Minneapolis, Detroit and other cities had excellent symphony orchestras of their own, it was a Godsend to their music-lovers when a great orchestra from New York came along.

Now, however, the situation has changed. Even the smaller towns are no longer dependent on New York. They engage the orchestra from the great city nearest to them.

On the other hand, the managers of our New York musical organizations are under certain contracts, to fulfill which it is necessary to go on a tour now and then.

However, the time, I believe, has come when it would be better to abandon these tours and leave the field to be covered by local orchestras, and, as the critic referred to suggests, give fewer concerts, but devote more time to rehearsals. Then it could not be said with anything like justice that one of our leading symphonic orchestras has acquired what is commonly known as "that tired feeling."

* * *

You may remember that in my last communication I suggested that Alfred Hertz, who, you know, is to conduct Horatio Parker's new opera in Los Angeles, and also a performance of "Siegfried" in Boston, might start an organization for the education of conductors in this country, something which is greatly needed.

I understand that at an informal meeting of men interested in music, and who have, also, a high regard for Mr. Hertz, the subject came up, and the suggestion was favorably received, though it was amplified by another to the effect that it would be well if we had, in addition to our various good music schools and conservatories, one presided over by Mr. Hertz, more particularly devoted to preparing talented young people for opera in German.

In view of the great number of music loving Germans, as well as music lovers

who love German opera, it was believed that such an institution, under the general direction of a man of Mr. Hertz's experience and eminence, could not fail to be a success from the start.

However, it is known that Mr. Hertz has already received several offers, some of which look as if efforts were being made to reorganize the opera company in Chicago, as well as that in Boston. I should not be surprised to see a season of German opera in either of these two cities, with Mr. Hertz as the principal directing power.

Report says that it is not likely that Mr. Cleofonte Campanini will head any reorganized organization in Chicago. One of the reasons given for the concern being put into bankruptcy was to get rid of a number of contracts, and principally to get rid of the contract with Mr. Campanini, who, while he has been praised for his artistic direction, has been somewhat criticised for his business management.

* * *

It seems that over a year ago, at the time there was a question as to whether Mr. Toscanini would return to us, as he had expressed himself dissatisfied with the general conditions in the opera, a temporary arrangement was made between the eminent maestro, the management and the directors of the Opera Company, by which he consented to return. However no definite contract was entered into. Now, however, I understand that within a few weeks a new contract has been made with Mr. Toscanini, which virtually gives him almost absolute power with regard to the artistic management of the Company. According to this contract, it is stated that he has the right to conduct all such operas, whether of the Italian répertoire or of the German, as he would select. This would naturally include "Tristan und Isolde," "Parsifal" and "Die Meistersinger."

It is further said that he has insisted upon the right to select the singers for the various rôles, or at least that he shall have the right, which, indeed, most conductors abroad usually have, to "protest" any singer whom he may consider to be inadequate for the rôle for which he or she may have been cast.

In other words, it is said that Mr. Toscanini has insisted, as the main condition of his remaining with us, that he shall have the artistic direction of the season,

so far as the singers and the orchestra are concerned, and that then he will consider himself responsible for the result.

This would not interfere with Signor Gatti's general management or with the engagement of artists or the regulation of the terms of their engagement.

Whether this new arrangement will tend to the improvement of the general standard of opera at the Metropolitan, time only can tell.

Mr. Toscanini's admirers and friends will insist that only in this way can opera at the Metropolitan be kept up to a high standard and that Mr. Toscanini's demands are simply those which are common in the great opera houses in Europe.

It is further said that Mr. Toscanini has the backing of several distinguished women of society, including Mrs. William K. Vanderbilt, who was, mainly, instrumental in bringing him over originally.

On the other hand, there are many, especially those interested in German opera, who believe that the new arrangement will not have the expected result, their position being that Mr. Toscanini's lack of knowledge of the German language, and also his lack of acquaintance with the routine of German opera, would prevent him getting as good results as his predecessor, Mr. Hertz, did.

When they are reminded that one of the finest and most successful performances of "Parsifal" ever given was given in Milan under Mr. Toscanini's direction, they reply that that is perfectly true, but that it should be remembered that this performance was given in Italian, and not in German.

As time goes on, I think you will find the intimation that I made, some time ago, to the effect that more and more power was coming into the hands of Mr. Toscanini, with regard to the artistic direction of the opera, is well founded. I think you will see the results more markedly next season.

Whether they will be for the general benefit of opera, time only can tell.

Your
MEPHISTO.

Ignaz Friedmann, the composer, recently gave a piano recital devoted to Chopin's compositions in Berlin.

Tina Desana, who is known in New York, is singing in Parma this Winter.

BUFFALO NOT READY TO HAVE SYMPHONY

Plan Retarded by Need of More Resident Players and Big Guarantee

BUFFALO, March 12.—The plan for a symphony orchestra here in Buffalo still hangs in the balance. For several seasons Buffalonians have heard some of the greatest symphony orchestras in the country. This season they have heard the Boston Symphony, Cincinnati Symphony, Philadelphia Orchestra, the New York Symphony, while the Chicago Symphony Orchestra will, as it has been for several years past, one of the leading attractions of the coming May music festival. Hearing symphony music played by such organizations as those quoted above has had a tendency to formulate public taste; the public has become more exacting and readily differentiates between the best and the mediocre. This in itself is an enormous factor in the situation as it exists here today.

The Chromatic Club which originated the plan for a symphony orchestra has pledges amounting to \$12,000, a fair nucleus, but hardly sufficient to carry out its plan on practical foundations. This sum may be augmented; it should be, for there is wealth enough here to have a guarantee fund of sufficient proportions to put a symphony orchestra on solid footing. In order to get together a body of players of experience it means that several musicians must be brought here, for in spite of the fact that there are a number of splendid orchestral players here there are not enough to round out an ensemble. In the meantime the recently organized Buffalo Orchestral Society has given one of its scheduled four concerts, and considering the circumstances as mentioned above, with no small credit to itself. In the meantime, we are thankful for musical blessings already received and attend with chastened spirits the outcome, and hope for the best.

F. H. H.



—Photo by Copperfield

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The following are a few of the unanimous records of

KATHARINE GOODSON TRIUMPHS this season

audience was as demonstrative as such playing deserved. Katharine Goodson was called out a half dozen or more times, and Mr. Oberhoffer had finally to take the stand and give the signal for the next number before the people would stop."

Chicago Tribune, March 2nd, 1915.—"Katharine Goodson swept into the opening chords of the Tchaikowsky concerto with a breadth of tone and individuality even in the technical octave passages that were natural but none the less delightful. Tremendous energy, the chief feature of her playing in this instance, coupled with excellent interpretation of the middle movement, with the unique Scherzo, marked a very satisfactory rendition of this much-heard work. The great sweep of the ending was magnificent. Who would have thought when Tchaikowsky wrote this concerto, that it would ever come to the point of an alliance involving the handling of the interests of the Russian Bear by a subject of the British Lion? That the interests were well taken care

of was evident from this combination of the peculiarly morose writer interpreted by one of those considered intellectual at the expense of emotion."

Kansas City Star, March 3rd, 1915.—"Yesterday's Symphony Concert, attended by the largest audience of the season, introduced to Kansas City a pianist who will long be counted among our most memorable musical visitors. There was good reason for the choice of the Grieg Concerto, for among the hosts of pianists who have played it, Miss Katharine Goodson has achieved special distinction in its interpretation. Grieg was exalted to the highest position among poetic composers; she found poetic reason in every passage, bringing to it all the values of tenderness and power that it can express. It was a surprisingly impressive performance. The audience's enthusiasm rose to something like an ovation at the close."

Kansas City Journal, March 3rd, 1915.—"One (feature) was the appearance of Katharine Goodson, in con-

nexion with which she scored as emphatic a success as has ever been achieved by any assisting artist during the entire Symphony series, since the orchestra was established."

The Columbus Citizen, March 10th, 1915.—"The artists were Jenny Dufau and Katharine Goodson, who has been called the greatest living woman pianist. Of Miss Goodson's art there can be nothing but praise. No woman pianist of her equipment has appeared before a Columbus audience in memory of younger concert-goers."

Cincinnati Tribune, March 12th, 1915.—"The wonderful playing of Katharine Goodson was a revelation to the audience. Her technique was faultless. At the conclusion of her playing the applause was greater than any time during the series of concerts."

St. Paul Pioneer Press, Feb. 26th, 1915.—"Miss Goodson's recital was one of the musical treats of the season thus far, and an honor to the Schubert Club."

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KNABE PIANO

HADLEY ORCHESTRA CLOSES ITS SEASON

Enthusiasm Runs High at Final
San Francisco Symphony
Concert

SAN FRANCISCO, March 6.—The Cort Theater was crowded to the doors yesterday afternoon for the last concert of the symphony season. Conductor Hadley should be a happy man, for the audience evinced a degree of enthusiasm rarely seen at concerts here, enthusiasm which was largely meant as a tribute to the director personally.

The symphony was the Rachmaninow in E Minor, and of the four movements it is hard to select one for special comment. No symphony is more purely Russian in character and Mr. Hadley was successful in bringing out in each movement his peculiar and characteristic Slavic mood.

The appearance of Efrem Zimbalist as the soloist of the concert was heartily welcomed. His performance of the Brahms D Minor Concerto for the violin was a rare treat. There were marvelous technique and poetic feeling in every measure of his playing and he did not lack in strength and virility. If he will return a few times to San Francisco he will find a large and devoted following here.

The accompaniment, which is particularly intricate in the *allegro giocoso* movement, was faultless and gave great satisfaction to soloist and audience alike. In spite of the rules Mr. Zimbalist was constrained to play an encore.

The final number was Liszt's symphonic poem, "Les Préludes," the various phases of which were brought out in a spirited manner. The program was almost too long, but the audience did not appear to think so and Mr. Hadley had to bow many acknowledgments.

The opening of the Exposition was the reason for the somewhat early closing of the symphony season. The excellent orchestra which Max Bendix is conducting daily in the Old Faithful Inn of the Union Pacific Yellowstone Park Concession required the services of a large number of the symphony players. This orchestra will also give occasional symphony concerts at the Exposition and music lovers are looking forward with eagerness to the coming of the Boston Symphony.

The wonderful success of the fourth season of the San Francisco Symphony Orchestra, under Mr. Hadley's leadership, the high quality of performance, the large attendance, and the remarkable enthusiasm displayed, all augur well for next year's season.

BEN LEGATO.

ETHELYNDE SMITH'S RECITALS

Singer Wins Favor in Beacon, N. Y., and Mt. Holly, N. J.

BEACON, N. Y., March 15.—A song recital was given last Wednesday by Ethelynde Smith, soprano, with Elizabeth Scofield as accompanist. Her program included songs by Wolf, Loewe, Sinding, Fuentes, Willeby, Rubner, Cadman, Ross, Mary Turner Salter, Fay Foster, Ward-Stephens, Jessie L. Gaynor, Helen Hopekirk and Hugh W. Babb.

The audience gave every evidence of being delighted with the singing of Miss Smith. She displayed a beautiful soprano voice, clean cut enunciation and charm of manner. Fay Foster's "Sing a Song of Roses" received the heartiest applause. Miss Foster has just written another song, "Spinning Wheel Song," which she has dedicated to Miss Smith, and which the soprano will use in manuscript.

Miss Smith sang earlier in the month at Mount Holly, N. J., and immediately received a request for a return engagement at some time within the next two months.

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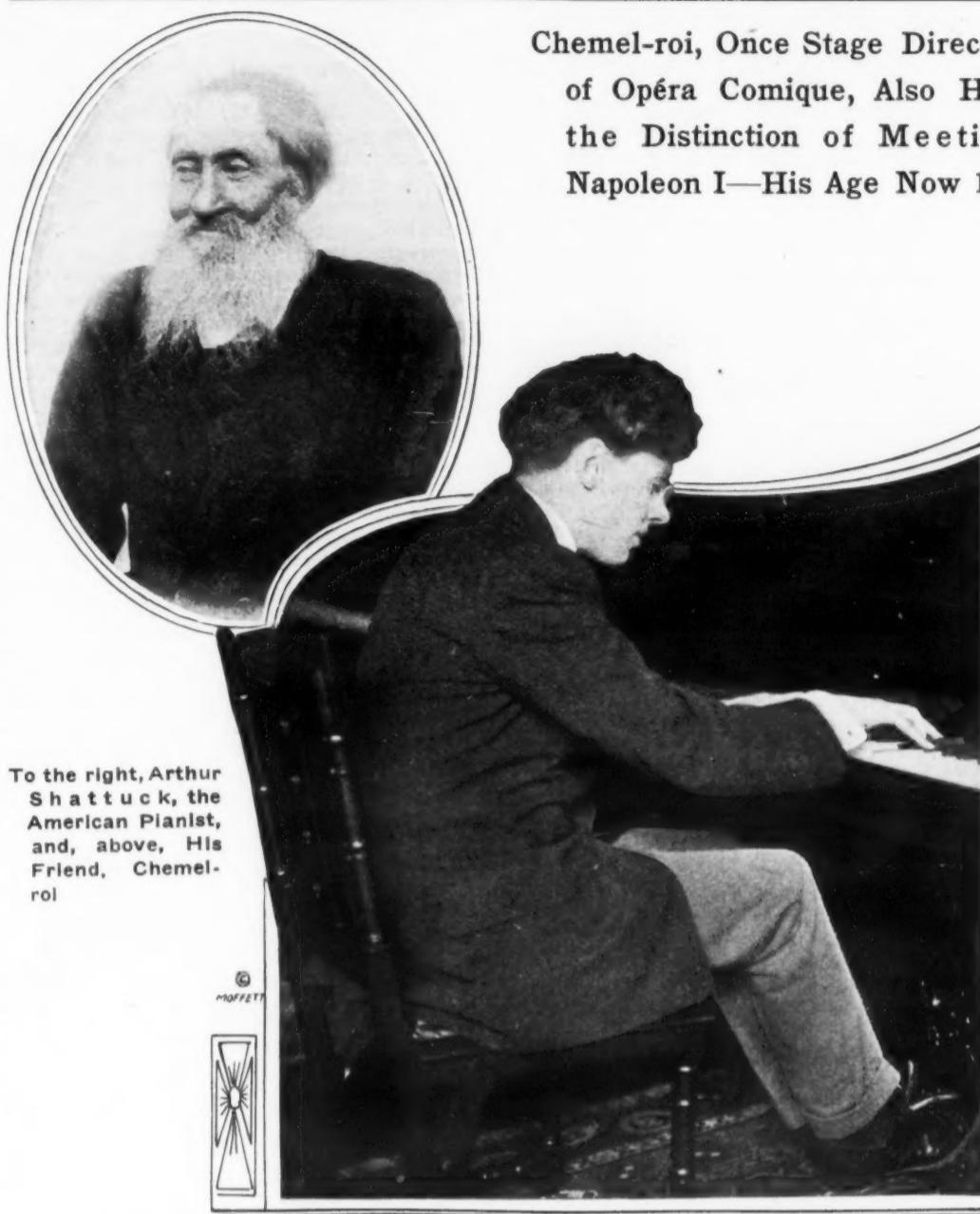
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MAN WHO KNEW BEETHOVEN STILL LIVING, NEAR PARIS



To the right, Arthur Shattuck, the American Pianist, and, above, His Friend, Chemel-roi

BY ARTHUR SHATTUCK

A SHORT distance beyond the fortifications of Paris, in the suburb of Neuilly, there lives a famous old man I frequently visit, who was born at the Château of Versailles more than 108 years ago. Chemel-roi is his name—a name which held no small significance in France during the long period of his career.

When a very young man, through his remarkable fund of knowledge concerning the stage and things historical, he was appointed *chef-costumier* and director of the *mise-en-scène* at both the Opéra Comique and the Théâtre Français, and, as such, his fame extended over all Europe. Enjoying at the same time much personal popularity, because of his supreme cleverness as musician and conversationalist, he came to know all the greatest celebrities of the day.

The old man tells of Grisi, Malibran and Jennie Lind, and compares their art with that of other famous singers, whose names are quite forgotten. It is equally interesting to hear him compare the artists of the Théâtre Français of 1820-1830 with those of later periods.

The list of Chemel-roi's acquaintances among the great painters, writers and scientists of the early part of the nineteenth century is also interesting, but his personal knowledge of Napoleon I stands out apart from all others. This privilege was brought about through a high official position held by his father.

A great influence in Chemel-roi's early life was his friendship with Mme. de Cambon, a *grande dame d'esprit* of the court of Louis XVI, and to persuade him to talk of this illustrious lady is to obtain a glimpse into the eighteenth century. He also knew personally, Louis XVIII, and has on his wall a signed portrait of the King, beside those of Louis Philippe and Napoleon III.

Often, while narrating an episode with the fantastic buoyancy so characteristic

Chemel-roi, Once Stage Director of Opéra Comique, Also Had the Distinction of Meeting Napoleon I—His Age Now 108

MINNEAPOLIS HEARS OLDBERG OVERTURE

American Composition Well Received—Orchestra Back from Successful Tour

MINNEAPOLIS, March 6.—The symphony concert in the Auditorium last night marked the return of the Minneapolis Orchestra from a remarkably successful three-weeks' tour. Columbus, Louisville, Kansas City, Omaha and Chicago were among the cities visited. A number of return engagements have already been booked, and dates have been requested by Dayton, Cleveland, Oberlin and other cities following the orchestra's appearance in near-by towns.

Last night's program had some notable features. Goldmark's Overture "In Spring Time," Op. 36, was offered as a tribute to the memory of the recently deceased composer. Arne Oldberg's dramatic overture, "Paolo and Francesca," Op. 21, was offered as representing an American composer who, as it happened, was present in the audience. It enlisted the services of the full orchestra, with Hamlin Hunt at the organ. Mr. Oldberg appeared upon the platform in response to Mr. Oberhoffer's invitation, sharing the applause with the conductor, who soon retired to yield to the composer the entire honor of the occasion.

In Dvorak's "New World" Symphony, Mr. Oberhoffer and the orchestra demonstrated anew their hold upon the people, winning an expression of appreciation which any performer might covet. The place of Concertmaster Richard Czerwonky was ably taken by George Klass. Mr. Czerwonky became ill while enroute with the orchestra, was operated on for appendicitis and is now convalescing at Fort Wayne.

To Arthur Shattuck must be credited a successful appearance in Rubinstein's D Minor Concerto. He possesses brilliancy of technique and gave a faithful and conservative interpretation of the composition. The same style enveloped the Liszt "Liebestraum," played in recognition of very cordial applause.

F. L. C. B.

NOTED STARS FOR COLUMBUS

Artists Announced for May Festival and Two Concert Courses

COLUMBUS, O., March 7.—The Columbus Oratorio Society has announced the soloists for the May festival of five concerts. They will be Olive Kline, Margaret Keyes, Lambert Murphy and Clarence Whitehill. The Chicago Symphony under Frederick Stock will supply the instrumental support.

The Women's Music Club attractions for next season will include Frieda Hempel, Antonio Scotti, Maud Powell, Constance Purdy, Julia Culp, Minneapolis Symphony Orchestra and Fritz Kreisler.

Kate M. Lacy's series for 1915-1916 will include Pasquale Amato, Philadelphia Orchestra, Yolanda Méró, Evan Williams, Mischa Elman and Alma Gluck.

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AMERICAN MUSICAL ISSUES OF THE WAR

Enthusiasm at Conclusion of World-Peace—A Nation-Wide Musical Wave—Its Bearing on Present Tendencies—Beginning of New Epoch—Present Narrow Conditions

By ARTHUR FARWELL

A LITTLE time must pass, though it can be but a comparatively few years at most, before the nature of the deeper effects of the war on the musical conditions of America can be generally recognized. Whatever those effects are to be, it is certain that they must be the result of the action of definite principles working themselves out to a logical conclusion. But those principles are now at work, and if we can but get a view of them that is at once sufficiently broad and accurate, it should be possible to see with some clearness the ends to which they must necessarily lead. It is not surface symptoms or details of phenomena, then, that we must regard, but broad underlying causes. The causes, in the present instance, are operative in three spheres,—the war, the development of American life and conditions, and musical evolution. What we have to do is to find the points at which the main operative causes in these three spheres meet.

There are few thinking persons today who believe that the present war, in breadth of significance and interest the greatest in the history of the world, is a mere case of national differences, to be patched up after a little more fighting, or a mere repetition of the old story of clashing national ambitions, of little concern except to the immediate combatants. Not even as an international "free for all" can it be regarded as the latter kind of war, for whatever the several national interests of the combatants, and however much or little the nations involved may be able to see beyond national self-interest, nothing is plainer than the fact that at its deepest the present war renders these interests secondary, and that the nations taking part must in the end align themselves on the two sides of a single great issue—whether humanity shall be governed in one particular way, or another way. That issue is *liberty*, liberty of individual and nation to develop themselves in the light of the highest in the soul and mind of today, which can be done only under a firmly established peace—*liberty*, at last, of the world, of Man. Far from being, as it has so often been called, a "senseless" war, the war now waging over so large a part of the earth's surface is a supreme "conflict of principles," as logical and inevitable an event in the evolution of the race as the American and the French Revolutions, the wars fought for the principle of Christianity or of Mosaic teaching, the contest of the first two cavemen capable of wielding a club, or, still

further back, the first two primitive organisms endowed with individual existence.

Principle of Liberty

That the war now in progress should be settled on terms other than those of an increased universal liberty for man is unthinkable. The entire direction of life through the ages is from bondage to freedom. In the great scale from "inanimate" matter to the highest form of life, the law is that there is a continual escaping from darkness, bondage, restriction, into a condition of greater light, freedom and scope. If one solid strikes another there is no liberty as to what can happen; the two bodies must move in mathematically fixed directions, and move at once. If two plants come in contact there is more choice; they can move in many directions and with variability as to speed. If one human mind strikes upon another, there is an enormous range of choice; the number of things which may be freely done is increased indefinitely, and the time restrictions in which they may be done are indefinitely expanded. As we are not yet done with evolution, neither are we done with the expansion of life into new forms of liberty, little as these may be guessed in advance of their manifestation. To suppose that this unfoldment into a greater liberty of life, which has gone on unceasingly through the countless ages since the creation of the first atom of matter, is now all of a sudden to stop and to sink back into darkness and despotism, is as preposterous as it is illogical and unscientific. Moreover we have the word of God to the contrary.

It is but a step from this to imagine, then, what will be the effect on America when the world-wide conflagration has burnt itself out, and the war is settled, as it must be, on terms of a greater human liberty than any yet known. Our ardent prayer is that our country will not be drawn into the fight, but whether it is or not, the effect of which we speak will be the same. And that effect—is it not that a wave, nay, wave after wave, of enthusiasm will flow over the country—enthusiasm for the triumph of principles for which our nation itself was founded, and for which it has suffered and striven to stand,—enthusiasm for the return of peace, a world-peace, greater, wider, sounder than any before, in which a vista of development unfolds itself before the individual, the nation, the world, such as never unfolded before! Is it not plain that that tide of feeling will have no bounds, that it will flow into every remotest corner of the land, awakening the mind and thrilling the heart of every man, woman and child! And since that enthusiasm will mark the launching of many enterprises impossible before, is it not plain that this great tide will not be

a transitory thing, leaving matters as they were before, but that it will inaugurate a new epoch of the world, rich in new undertakings and the joy of hopeful and peaceful work?

Present Restricted Musical World

Very well, then. But in the face of such a universal, such a heroic and torrential enthusiasm as that, and the expression of it, (for do not doubt that it will be expressed!), what kind of a showing would be made by even the greatest enthusiasms which we experience or see in the affairs of our so-called "musical world" or "musical life" of America at the present time! And in the face of the nation-wide breadth of such an expression what kind of a showing would be made by the extent to which this "musical world" of concert, recital and opera reaches the American population! Our system of activities in these musical fields has been built up through long years of enthusiasm and devotion; it represents to us the conservation of the great traditions of music, and we, as a nation, may be justly proud of what we have achieved. By means of this traditional system we were able to introduce the very idea of music into America, but that is not to say that in that system it will find its greatest final expression. Its narrow boundaries are already being stretched to the limit, and in many places have already been broken by the first growth of the impending larger system. Our concert life is highly and choicely developed; it represents the assembled glories of the greatest in musical art in the past, but it squeezes those glories into a narrow thread-like channel which winds its way almost unseen through an immense population, reaching but from three to five people in a hundred even in the most "musical" centers. For all the gleaming treasures of tone that it conserves, it draws to itself, proportionately to the extent of the nation, but a little drop of artistic and academic interest, even if a growing one. How, then, would its little affairs and emotions appear beside the tidal and irresistible outpouring of the voice and emotion of the entire nation! Our sensitively developed recital life, exclusive, charming, refined—how would it then appear, on the social agitations and vocal enthusiasms of our scarce, exotic and unassimilated opera! Let such a spontaneous national expression burst forth as that pictured for the conclusion of a world-peace—let it seize upon its most natural medium of expression—music, song—and all these excellent things would dwindle to nothingness in comparison. Their present narrow social, artistic and academic boundaries, their hopeless inadequacy to reach and serve the whole mass of the people in any truly national and democratic sense would appear ridiculous. In short, our extensive and admirable traditional "musical life" would be swallowed up, obliterated, lost, in a mighty venting of the whole nation's enthusiasm and joy. That the intrinsic value of that "musical life" is of the greatest, that it is the husk which preserves the precious seed of musical technic and ideals, does not alter the fact of its proportionate relation to the nation. It is an Apocalyptic upheaval that is enacting about us; mountains are sinking to the plains and plains are rising to mountains.

Voicing the War's End

Music is clearly the medium above all mediums, with the single exception of prayer, for the voicing of those great emotions of thanksgiving and joy which will accompany the ending of war and the beginning of a new and happier epoch. And even prayer will, in large measure, seek music as the vehicle of its own fullest and most joyous expression. The most vitally active principle in musical evolution in America today is that of the expansion of its influence and interest to the whole people. On every hand there are growing up activities and enterprises, both altruistic and commercial, with the object of bringing the greatest benefits of music to the mass which has heretofore known nothing of

music's possibilities as a means of recreation, of relief from the stress of national lift, and of emotional and spiritual uplift. The gospel of music is being preached to the gentiles, and in these "latter days," in music, as in other things, "knowledge is being increased." In the form of free municipal concerts, popular price concerts, community festivals and pageants, community choruses, social center concerts, musical Christmas tree festivities, the phonograph, and other ways, there is arising a new musical life of the people, which had no existence whatsoever under the regime of the standard traditional musical life of the past in America, and which even now touches it only at occasional points. Day by day the dominion and relative importance of that traditional musical life grows less in proportion to the untraditional musical life of the whole people of the nation. Day by day the rigidity of its boundaries and of its traditional character are being undermined, as it sees the need of a broader, a less academic and more human service.

Converging Principles

The principle of American life enters at this point, with its unceasing urge toward the democracy of its dream, and requires that the many shall have at last that which has heretofore been the privilege of the few. The musical transformation which is taking place, of itself, through the spontaneous reaction of the principle of musical evolution and the principle of American life, is thus aimed toward the same consummation as that which would be brought about in America by the natural fulfilment of the principle underlying the present world-war at the conclusion of peace. And since that is the case, and these principles focus upon the same point, it may be imagined with what swiftness and brilliance that consummation would be brought about when to the evolution now in progress should be added the irresistible impulse of national self-expression that would follow the conclusion of the war on a basis of increased human liberty. It would be like one wave overtaken and carried on to victory by another and far greater wave. And this consummation for which we work and wait is—a musical expression as great as the nation itself.

The task of the present is to prepare for such an expression and for the new age which it will usher in. Surely we shall not relinquish our efforts to master the technic of our art, and the meaning of its history—the things of positive good which tradition has so carefully cherished for us. But surely, also, we shall not let ourselves wither up in the desert of traditional and academic interest, or in the narrow hothouse of ambitions which cannot see beyond a traditional and academic sphere, when the call is upon us to carry the joy and inspiration of our music out to the people of the land, to set it to new human uses which shall accord with the high need of the hour. We would be wrong to neglect those elements of tradition and conservation which are useful for the maintenance of the art of music, for we must still be music-makers and, moreover, good ones. The nation has already begun to understand the trend of its musical evolution. Our need now is to look still farther and to see the deeper bearing upon this of the present war; and seeing that, we shall realize more clearly than ever that the way of life for music in America, in whatsoever department of the art, is the way which shall carry its standards and its benefits far beyond the boundaries of our musical life of the past, which shall throw the roof of its temple over all the people, and bestow upon the nation a voice with which to chant, in the nearing Dawn, the joys and glories of the New Age.

A French military band, under the leadership of Gabriel Pares, which has recently been at the battle front, is now on its way to San Francisco, as one of France's contributions to the Panama-Pacific Exposition.

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ECHOES OF MUSIC ABROAD

Mascagni, Replying to German Reports, Says He Is Too Absorbed in His Art to Make Propaganda Against Any Country's Music—London to Have an All-British Music Festival in May—German Soldier Would Rather Spend Three Days in Trenches Than Endure "Goetterdaemmerung" Again—Prof. Niecks Warns Against Special Evils of the Twentieth Century School of Music—New Zealander Denounces Piano-playing Pests as Being "Without Discretion and Without Shame"—Denmark Has Its Own Local Version of "Tipperary"

GERMAN newspapers having given space to reports that Pietro Mascagni had set about making propaganda against German music, an Italian musician residing in Cassel appealed to the composer of "Cavalleria Rusticana" for an explanatory statement. The characteristic reply he received from the composer whose "Iris" is shortly to be revived at the Metropolitan, has been published in the Frankfurter *Zeitung*:

"I have received your letter here in Livorno and am astonished at what you tell me. Never in all my life have I concerned myself either with politics or with other public affairs. I have always concentrated my energies upon my art, which completely absorbs my attention. I have never thought of making propaganda against foreign music and I have not made a public address in many years. On the invitation of the directors of the *Universita Popolare* of my city (Livorno) I once talked about Gioachino Rossini and, naturally, emphasized the greatness of that immortal master.

"That is all, and I have nothing more to say, inasmuch as I have no desire to defend myself against ridiculous attacks which cannot affect me. My entire artistic career is a solemn testimonial to my conscience and my artistic understanding."

* * *

WELL-intentioned efforts to entertain convalescent soldiers have not invariably proven to be equally well advised, according to reports from Germany. When a Westphalian soldier recovering from a wound was asked by his captain how he had enjoyed a performance of "Götterdämmerung," to which he had been taken for mental diversion, his prompt reply was: "I'd rather spend three days in the trenches than sit through it again."

This has prompted one of Germany's Privy Councillors to start an investigation in the *German Medical Weekly* as to whether too serious efforts are not being made to do the soldiers "good." Results have served to demonstrate that performances of "Götterdämmerung" and lectures on the economic results of the war are not calculated to provide the wounded fighting men with the mental refreshment of which they are most in need.

* * *

BERLIN'S critics may continue to rage but the Berlin people will continue to imagine a vain thing about the "Elite Concerts" given in the Philharmonie every season. These concerts bring three or four more or less noted artists together in miscellaneous programs. Result: the critics deny them any artistic value whatsoever, and the public shows its indifference to critical opinion by flocking to them.

Carl Flesch, the violinist, Heinrich Knotz, still regarded by the Germans as possessing the most beautiful tenor voice to be found in a German to-day, and Claire Dux, one of the most popular sopranos of the Berlin Royal Opera, provided the program at a recent concert of this "Elite" series. Knotz, however, was not in his best form, and Fräulein Dux carried off the chief honors of the evening.

Edyth Walker, her return to her native land now apparently indefinitely postponed by the failure of the Chicago Opera Company, was the soloist at the third of Max Fiedler's concerts with the

Berlin Philharmonic Orchestra the other evening. Before that she had been one of the guest stars in Nuremberg's festival performance of "Tannhäuser," in which she sang *Elizabeth* to Leo Slezak's *Tannhäuser*.

In Germany birthdays are festive occasions not to be ignored, and especially

ing of composition when he was consulted as to reforms in the system of teaching at the Italian conservatories:

"1. I should wish for young composers very long and severe exercises in all the branches of counterpoint.

"2. Studies in the ancient sacred and secular compositions. It must be ob-



The Butt-Rumford Family on Their Estate in Scotland

Clara Butt, the English contralto, who is here pictured with her husband, Kennerley Rumford, the baritone, and their children on the grounds of their estate in Scotland, is turning over the proceeds of her concert engagements in the British Isles this Winter to the Red Cross Fund. Mr. Rumford has been at the front with his automobile as a member of the automobile corps since the early days of the war.

the anniversaries that mark the close of a round decade. So special attention was drawn to Philipp Rüfer's seventieth birthday by having his F Major Symphony played at a Berlin concert. Rüfer has a long career behind him as a teacher of embryonic composers. He is a native of Belgium but has long resided in Berlin as a Prussian citizen. Karl Markees, too, recently had a birthday—his fiftieth. This violin teacher of the Royal High School of Music is well known to American violin students who have been in Berlin.

* * *

COMMENTING on the published collection of Verdi's letters, Prof. Frederick Niecks, in the *Monthly Musical Record*, quotes Italy's Grand Old Man of opera as having offered these three suggestions in regard to the teach-

served, however, that even among the ancients not everything is beautiful. One must select.

"3. No studies in the moderns! This may seem strange; but I see so many works made nowadays as bad tailors make clothes on a model! * * * When the young composer has made strict studies, when he has formed a style for himself and has gained confidence in his own powers, he may very well study these works later on, if he thinks it useful, and he will not then be in danger of becoming an imitator. But it will be objected: who will teach the young person instrumentation and ideal composition? His head and his heart will attend to that."

On his own account Prof. Niecks points out, in the course of a discussion of the defects of the musical training of the present time, the errors which, as he sees it, the twentieth century school has to guard against especially:

1. The neglect of a thorough training of the ear.
2. The neglect of a methodical technical training.
3. The neglect of a training of the intelligence, heart and taste, including all the non-technical requirements of the musician.

He complains that instrumentalists and vocalists are allowed to look upon harmony, counterpoint and form (that

is, on what enables the cultivator of music to comprehend the structure of the art) as something of secondary importance, and even as something altogether useless to the practical musician.

"And if the teaching of the structure of the art is neglected, still more is that of its nature and spirit. What of theory, what of history, what of aesthetics (alias artistic appreciation)? And to turn to another department, what of pedagogy? Is it not high time that music teachers should discontinue their practice of learning their business from their pupils, and learn it in a more complete and satisfactory way before they begin teaching?"

* * *

PLANS are now making in London for a festival of British Music to be held at Queen's Hall in May. Emil Mlynarski and Thomas Beecham will conduct the London Symphony Orchestra in programs of music drawn exclusively from British composers, and special attention will be given to novelties written during the last ten years, to be chosen by a special committee.

* * *

ALTHOUGH the German Emperor has taken an active personal interest in music in one way or another, more particularly in connection with his Royal Opera in Berlin, none of his children, with the exception of the Crown Prince, has ever shown a sufficient love for it to become an accomplished player of any musical instrument, according to the Princess Victoria Louise's former English governess, who has just brought out a book covering her experiences at the German Imperial Court. The Crown Prince, it seems, plays the violin fairly well. On the other hand, "for some years the Princess made strenuous efforts to learn to play the piano, but she was never able to play even the simplest piece approximately correctly. Various professors came and went, only to return baffled after a few lessons."

* * *

NEW ZEALAND must be in a very bad way indeed. Piano-playing there is evidently in a condition of arrested development. In fact, one would almost infer from an article in *The Triad*, published in Wellington, that the country is quite overrun by a swarm of piano pests, as crude amateurs of the piano are dubbed.

The writer of the article calls attention to the fact that "you will not find a girl playing the 'cello in public unless she plays the 'cello fairly well," that "nowadays, among people of decent taste and manners, a woman will not sing in public unless she has some sort of voice." But "the piano-thumping woman" is denounced as "without discretion and without shame." She is, in fact, "a public torturer and the piano is her instrument of deviltry." Moreover, "the woman who plays the piano badly always plays it hard, and she would be willing at any moment to play an accompaniment to *Israfel*."

But then, it is conceded, there is no incentive in New Zealand to acquiring special merit. "We have these big London examining institutions, which every year send a snowfall of certificates over the world, steadily fostering the crop of bad pianists. Little wonder that Harold Bauer is utterly out of sympathy with such associations. Thousands of certificates a year!—and what becomes of the certified? Some of them mercifully outgrow their vice; some marry poor men, and nourish ideas that interfere horribly with good housekeeping; and some merely remain incurable and swell the host of bad pianists."

"Meantime, other instruments are neglected. And that, I suppose, is why it is so difficult in New Zealand to get together a satisfactory orchestra or to arouse public interest in chamber music. Very few girls nowadays take up the violin, and fewer still the 'cello. The harp is merely a picturesque and archaic bit of furniture. Most of the wind instruments are given over entirely to the

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

plodding professional class. The piano pests and the pest of the piano are responsible for it all. It is fully time for us to begin to tell each other the truth about these things. The teacher of elocution is often incapable; but I suppose that the ignorant pupil does derive some benefit from even the poorest teacher. But the incompetent teacher of the piano fills the world with discords and woe. And the multitude of the pupils that are incompetent to learn is an epidemic of slow agonies over the earth."

Can it be that New Zealand is crying out for missionaries of music, especially of the piano? *The Triad's* writer gives the impression that there is a golden opportunity there for pioneer work in the field of vital, up-to-date teaching.

* * *

EVEN Denmark is having its "Tipperary" vogue. However, so strict is that country's sense of neutrality that a sort of unwritten decree went forth in Copenhagen not long ago that in view of its being "the National Anthem of one of the warring powers" the "Tipperary" song must not be sung in music halls or theaters, nor may small boys be encouraged to whistle it in the streets.

"Very well," replied the Danish citizens, according to the London *Daily News*, "we will observe that decree, but a tune by any other name will sound as sweet."

Remote in the Danish farm country, on the island of Zealand, there is a hamlet consisting of one or two cottages and an inn, called Tappenöje. It is hidden in a land of legend like Tipperary, though it is perhaps not so beautiful. But what Tipperary is to the British nation Tappenöje is now to the Danes. Before the war the fair name of this hamlet was used as a derisive exclamation. When a Dane wanted to be rude to another Dane he said, "Oh! go to Tappenöje."

Then a remarkable discovery was made by a Danish song writer, Alfred Kjerulff. "Tappe," roughly translated, meant a draught of wine from the wood, and "nöje" meant "satisfied." So instead of singing Tipperary in accordance with the civic decree, the Danes have substituted "Der er lang, lang Vej til Tappenöje," which means, not too literally translated, "It is a long, long way before you sip the wine of victory!"

* * *

DR. OTTO NEITZEL, the Cologne critic, known in this country for a season of lecture-recitals, has the war to thank for a new lease of life for an early opera of his, "Der alte Desseauer," which had its première twenty-six years ago in Wiesbaden, has now been revived at the Cologne Municipal Opera with marked success. Were it not for the temper of the times it would probably have been left undisturbed on its shelf.

J. L. H.

JULIA CULP IN PITTSBURGH

Sings German "Lieder" with a Mastery that Delights Her Hearers

PITTSBURGH, March 8.—Although a small audience greeted Julia Culp, mezzo soprano, in her concert at Carnegie Hall Music Hall last week, it was a most attentive and enthusiastic one. She sang songs by Brahms, Strauss and Hugo Wolf and five in English, two of which were by Beethoven. Miss Culp was in the best of voice, regardless of the fact that she has just recovered from illness. She sang with delightful expression and her mastery was everywhere in evidence. She was given perfect support by her accompanist, Coenraad v. Bos.

Cecil J. Sharp lectured delightfully at Carnegie Music Hall last week on "English Folklore," appearing under the auspices of the Art Society. He was ably assisted by Mattie Kay.

Charles N. Boyd, director of the Cecilia Choir, told a large audience at the Western Theological Seminary last week that music secular in character, whether operatic, dance or sentimental music, had no place in the church. Church music must possess three great qualities, he declared—holiness, beauty and universality.

E. C. S.

Julia Culp was the artist at a musical given by Mrs. Marshall Orme Wilson for the Thursday Evening Club at her home in East Sixty-fourth street, New York, on March 4. Mme. Culp was accompanied in her songs by Coenraad v. Bos.

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Hughes, Adella Prentiss, Course, Cleveland, Ohio.

Kneisel Quartet.

Ladies' Friday Musicale, Jacksonville, Fla.

MacDowell Club, New York.
Maine Festival, Bangor and Portland.
Mendelssohn Club, Cleveland, Ohio.
Mendelssohn Glee Club, New York.
Moments Musicales, New York.
Montauk Club, Brooklyn, N. Y.
Musical Art Society, Corning, N. Y.
Newark Festival, Newark, N. J.

Oratorio Society, New York.
Oratorio Society, Toronto, Canada.
Oratorio Society, Worcester, Mass.
Orpheus Club, Philadelphia, Pa.

Paterson Festival, Paterson, N. J.
Philharmonic Club, Minneapolis, Minn.
Philharmonic Orchestra, New York.

Rubinstein Club, New York.

Savannah Music Club, Savannah, Ga.
Schubert Choir, Springfield, Mass.
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ALMA GLUCK IN TWO LOS ANGELES RECITALS

Soprano Appears Alone and with Efrem Zimbalist Before Large Audiences
—Orpheus Club Concert

LOS ANGELES, March 8.—During the last week the most prominent musical events were the ones furnished by L. E. Behymer in the Alma Gluck and the Gluck-Zimbalist recitals. The Gluck recital Tuesday night was on the Philharmonic course of concerts and was attended by a large audience; but it was not so large as the audience of Saturday afternoon, which overflowed onto the stage by the hundred to hear the Gluck-Zimbalist-Chotzinoff-Strobridge combination.

In both of these recitals the personality of Alma Gluck dominated the program. Her numbers were largely musical miniatures, only one opera selection being included and that from "Louise." The groups of folk songs pleased most. At her recital, Charles Wakefield Cadman, whose "Sky Blue Water" was on the program, was in one of the boxes and was called out by the singer to share the applause. Other songs to make the greatest appeal were those of Rachmaninoff, Saar, Schindler and LaForge.

A novelty on the duet program was a Vivaldi-Nachez Concerto, for violin, piano and organ, the latter instrument being capably played by W. E. Strobridge, who, besides being a prominent organist, is the business manager of the local Symphony Orchestra.

Among the guests of the Gamut Club at its March dinner were Charles W. Cadman and Tsianina Redfeather, the Indian girl, who sings Cadman's songs; Frederick S. Wright, noted civic architect; Carrie J. Bond and Mary Carr Moore, composers; Mrs. John S. Jones, wife of the Senator; Hans Linne, conductor; Mr. and Mrs. Douglas Crane and Count Wachmeister. Most of these were heard in piano or vocal numbers or interesting remarks.

The Orpheus Club's second concert of the season at Trinity drew a large attendance and presented a varied program. Leading numbers were the Protheroe "Drontheim" chorus, set for the San Francisco competition; Gounod's "By Babylon's Wave" and "The Haymakers," by Dard. The soloists were Lillian A. Smith, pianist, and Frederick A. Hermann, organist. The club shows continuous improvement under J. P. DuPuy's leadership.

The local symphony orchestra gave the first of its popular concerts Saturday night at Trinity. The soloist was Homer Grunn, who played with the orchestra his own "Marche Héroïque" very successfully. The audience was very large, making the financial guarantee given by William A. Clark, Jr., almost unnecessary.

W. F. G.

ANN ARBOR'S OFFERINGS

Kunwald Orchestra, Busoni and Quartet in Excellent Concerts

ANN ARBOR, MICH., March 9.—Several successful concerts have been heard in Ann Arbor recently. These were held in Hill Auditorium and were attended by audiences of about 4,000. Last month the Cincinnati Orchestra, under Dr. Ernst Kunwald, made its first appearance in this city. It was enthusiastically received in a program comprised of

Mme. Ziegler Revealing "Truth About the Voice" in Series of Five Lectures



Illustrating Mme. Anna E. Ziegler's First Lecture on "The Truth About the Voice." Left to Right, Linnie Lucille Love, Soprano; William Schwartz, Accompanist; Mme. Ziegler, Isa Macguire, Contralto; Eleanor Patterson, Contralto

ANN E. ZIEGLER, director of the Ziegler Institute of Normal Singing, New York, on March 3, gave the first of her series of five lectures on vocal topics, at Chickering Hall, New York. These lectures, the first of which was entitled "Physical Voice Production in Relationship to Mental and Psychic Expression," are put under the general caption of "The Truth About the Voice," and they have in view standardization in voice teaching.

The lectures still to be given concern "The Mentality of the Singer and the Mental Attitude Toward the Composition," "Emotional Legitimacy and Its

works by Tschaikowsky, von Dohnanyi and Wagner.

Ferruccio Busoni, the Italian pianist, made a profound impression at his recital here, on March 2. His offerings included some of the choice compositions of Bach, Schumann, Beethoven and Liszt. On March 4 the Lockwood String Quartet of the University School of Music, with Mrs. George B. Rhead, pianist, and Leonora Allen, soprano, as soloists, gave a novel concert. The latter formed part of the Faculty Concert Series. On the program was Smetana's E Minor Quartet. The soloists were well liked, the work of Miss Allen winning for her a great amount of applause.

C. A. S.

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How Ben Whitman Taxed Hubay's Patience and Won Him as Teacher

BECAUSE he possesses will power and dogged persistency Ben Whitman, the American violinist, enjoyed the advantage of studying with the celebrated Hungarian teacher, Professor Hubay, much against that master's wishes, however. How Hubay finally accepted him in despair he related to a London *Musical Standard* interviewer as follows:

"My difficulties started when I went to see him. He consented to hear me, and after I had finished playing he turned to me and said: 'Yes, you are talented, but you must study at least a year with my assistant, Professor Studer, before I can accept you.' Imagine my disappointment! I told him that I had only come from the United States to study with him. No, I must go to Professor Studer first. The following day I returned and asked him again to teach me. He was very courteous, but told me again it was impossible for him to teach me what I could just as well get from Studer. I left again with the secret resolve to return the following day. All my begging next day was of no avail. I left this time with nearly all hope knocked out of me. Big as my disappointment was, I resolved to try every means to gain my end. Three days passed and I called again, but this time I was politely told that Professor Hubay was not at home. I waited outside for two hours, and on the following day took up my post at an early hour opposite his residence. For four hours my eyes did not leave that front entrance and at last I was re-

warded by the figure of Hubay leaving his home. I followed him into a tram-car and spoke to him. He was astounded and annoyed at seeing me. There, on the tram-car, I pleaded my case again. He said nothing. Stopping at the Royal Academy, he entered while I waited outside. In spite of an icy drizzle I feared to leave for fear of missing him. Another couple of hours passed, and I forced my unwelcome company upon him, on his homeward journey.

"To make a long story short, this went on for five days. I waited for him and I followed him when and wherever I had the opportunity. I begged and pleaded that he should only give me a trial. I would also take lessons, as he told me to, from Professor Studer, but I wanted lessons from him, at the same time. At last, when he saw me at his door the fifth day, he could not help smiling and said: 'Go to your hotel now—come back the day after tomorrow and I will give you lessons. Anything to get rid of you.'

Richmond Orchestra Has Pleasing Concert

RICHMOND, VA., March 1.—Under the leadership of W. Henry Baker, the Richmond Philharmonic Orchestra gave a concert in the Auditorium on February 25. The soloists were Adriana Kuyk, soprano, who sang Dell' Acqua's "Chanson Provençale" and Ardit's "Il bacio"; Doris Baker, violinist, who played two movements of de Beriot's Ninth Concerto, and Ida Deck, pianist, who offered the first movement of Beethoven's C Minor Concerto. A feature of the program was Leslie F. Watson's conducting of his own Reverie and Gavotte. The orchestra's offerings were excerpts from "Lohengrin" and the "Euryanthe" Overture. Anita Kirkwood was the accompanist.

Evan Williams Delights Omaha Music Lovers

OMAHA, NEB., March 6.—Evan Williams, the noted Welsh tenor, gave a recital in the Brandeis Theater recently and had trouble in satisfying his audience's demand for extras. He was compelled to grant encores after each of the five parts which comprised his program. Handel's "Total Eclipse" was sung thrillingly, being insistently applauded. In his lighter numbers the tenor evoked equal enthusiasm. T. Vernon Williams was his accompanist.

Two Morning Musicales in Detroit

DETROIT, March 5.—The second of the Lenten Morning Musicales under the direction of Charles F. Morse, brought Edward Kreiner, violinist, to this city. Mr. Kreiner played before an audience which completely filled the Green Room of the Hotel Pontchartrain. Mr. Kreiner offered a program composed of numbers by Sinding, Bach, Tschaikowsky,

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Sarasate and Wieniawski, appearing at his best in the Russian's "Serenade Melancolique." Mr. Morse, who was at the piano, accompanied intelligently.

The eighth morning concert of the Tuesday Musical was held in the Century Building, March 2. Mrs. Cornelius K. Chapin, soprano, sang three numbers, with Harriet Ingersoll at the piano. Mrs. Lucy Cook, pianist; Della Hagerty, violinist, and Mr. Louis Motto, cellist, played a suite by Horatio Parker exceedingly well. Mrs. Elektra von D. Rosinska contributed three German songs, accompanied by Mrs. Samuel Mumford. The closing number was the A Minor Concerto of Grieg, played finely by Mrs. Daniel Wells and Mrs. Boris Ganapol. E. C. B.

Henriette Bach Wins Chicago's Favor

CHICAGO, March 8.—Henriette Bach, the New York violinist, has made not only an artistic but also a social success during her visit to this city. She has been entertained by various prominent society people in the city, among them Mrs. Julius Rosenwald, Mrs. Levy Mayer and Mme. Rosa Olitzka. Her recital at the Chicago Athletic Club recently was so successful that she has been engaged to appear there again. A concert at the Standard Club was also one of the pleasant events of her stay here, and her farewell concert was given

yesterday at the South Shore Country Club. Her playing of Leclaire's "Sarabande and Tambourin" and pieces by Kreisler was distinguished for charm and grace and disclosed musical gifts of high order.

M. R.

Pianist and Baritone in Chicago Recital

CHICAGO, March 8.—Mae Doelling, pianist, and Rene S. Lund, baritone, gave a joint recital yesterday afternoon at the Fine Arts Theater. Miss Doelling, who is a Chicagoan, showed much improvement in her interpretative grasp and in technical finish in numbers by Brahms, Rameau-MacDowell, Scarlatti, Chopin, Sapellnikoff, Rachmaninow and Schulz-Evler. Mr. Lund sang two Scandinavian songs by Korling, "Dank" by Schönberg, a group of pieces by Massenet and one by Herbert E. Hyde, accompanied by the composer; Lester, Borowski and others. The Schönberg song proved interesting.

M. R.

Charlotte Lund's Third Lecture Recital

Charlotte Lund gave her third lecture song recital on Friday afternoon, March 5. She sang four groups of modern songs. Lie's "Sne," Duparc's "Lamento" and Nevin's "Chanson des Lavandières" were redemandated. Mme. Lund's next recital will be on Ballads and Folk Songs.

A. S.

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Would Hans Sachs Have Opposed Registration of Music Teachers?

An Opinion that His Opposition to Fixed Rules Would Have Turned Him Against the Idea, While Beckmesser Would Have Favored It—How Fix Examination Standards When Authorities Generally Disagree?—Will Governmental Certificates Be a Protection Against Incompetent Teachers?

By EUGENIO DI PIRANI

AT a dinner given recently under the auspices of the New York Music Teachers' Association, it was deemed advisable that a bill be introduced in the Legislature (patterned after the pure food law?) requiring the registration or examination of every music teacher. A distinguished member of the association suggested also to conform to the doc-

classical forms of composition have become obsolete. Everybody "first makes his own rules and then follows them."

The most experienced singing teacher knows very little about the right treatment of the human voice. He will often not be able to tell with certainty if the pupil has a soprano or a mezzo-soprano or a contralto, and, if a male, a tenor or a baritone voice.

The late Rudolf Berger was first trained as a baritone and sang at the Royal Opera in Berlin in baritone rôles. Later on other teachers discovered that he was possessed of a tenor voice and accordingly he was engaged at the Metropolitan Opera House as a tenor.

Whence this uncertainty? From the fact that the human voice seldom shows sharply marked limits. Often the voice has a range between soprano and contralto or, if a male voice, between tenor and baritone. If, through persevering exercise, the higher portion of the voice is more developed, its owner will succeed in becoming a soprano or a tenor. Vice versa the voice may be moulded into a contralto or a baritone.

Question of Methods

And what about methods? Every teacher has his own, to the infallibility of which he is ready to swear. All other methods are, in his opinion, failures, if not a swindle. How could he examine or be examined by another teacher?

The one dissects vocal action. He advises to hold down the back of the tongue; he teaches diaphragmatic and abdominal breathing. Another divides the voice sharply in three or even in four different fragments, which he calls registers, and tries to show the pupil where the one ends and the other begins. Another rejects the theory of registers and maintains that there is only one undivided and uninterrupted series of tones. Another shapes his teaching more after the fashion of an anatomical dissertation than a vocal lesson. He alarms the pupil through continually calling his attention to the position of the larynx, the hollow spaces, the pharyngeal cavity, the mucous membranes, the nasal cavities, so that, at the end of the course, the pupil seems more likely to become a trained nurse than a singer. Another has the pupil sing always softly and suavely, to overcome the roughness of the voice, while still another requires the most explosive efforts, to produce great power and sonority.

Where is the truth? Which will be the standard for examination?

The Case of Verdi

An instance of the reliability of examiners: Verdi, as a young musician, after having undergone an examination in the renowned Conservatory of Milan, was denied admission in this institution, owing to "lack of musical gifts." "Certified" professors failed to recognize the latent genius which afterward commanded the admiration of the whole world, including, of course, his previous examiners.

An examination of a singing teacher could take place only on the basis of general musical knowledge, as, for instance, reading at sight, accompanying at the piano, knowledge of harmony,

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transposition, etc. But that does not make a singing teacher. As a matter of fact, there are excellent singing teachers who know very little about theory, harmony, anatomy, etc. I have known intimately a distinguished Italian singing teacher who did not know how to accompany at the piano. She devoted her teaching exclusively to the proper placing of the voice; she polished, she perfected the "singing instrument" and then left it to the pupil to do with this material all he would and could. Many great singers, Camilla Landi among them, were her pupils.

Conditions in Piano-Teaching

Let us now consider other musical fields.

Piano playing: Here also the methods are as numerous as the teachers themselves. One prefers a high position of the wrist, with fingers striking the keys almost vertically. Another gives preference to a lower wrist and an almost horizontal position of the figures. The one requires a touch with gentle pressure, the other a spring-like percussion of the keys, etc., etc. It goes without saying that every teacher is convinced that any method at variance with his own never could bring good results. In fact, when a pupil, after having studied several years with one teacher, goes to another, he must start again from the very beginning.

Heinrich Ehrlich, the Berlin pianist, called the Austrian virtuoso, Moriz Rosenthal, a "fake," because, he said, in his playing there was more of "legerdemain" than of real music. Rosenthal, who was as skilful in handling the pen as the

keyboard, answered him in kind. Paderewski, proclaimed in America one of the greatest pianists of our time, was very unfavorably criticized in Berlin—so much so, that the Polish pianist decided never to play again in the German capital.

With Violinists and Composers

You will find the same difference of opinion among violinists, composers, etc.

How, for instance, would Joachim, the strictly classical violinist, have been able to appreciate Sarasate, the champion of dazzling virtuosity? Or, conversely, how could Sarasate do justice to Joachim? I often had occasion to talk with the Spanish virtuoso on musical problems and he used to scoff at the "German music professors" (he meant, of course, Joachim). "Un professeur Allemand" was for him an expression equivalent to pedantry, narrow-mindedness. Sarasate never could have interpreted the concertos of Beethoven, Mendelssohn and

[Continued on next page]

Johannes

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trines of Hans Sachs, as portrayed in Wagner's "Meistersinger."

I think that Sachs, the genial adviser of Walther von Stolzing, would have been "against registration." He says to Walther: "First make yourself the rules and then follow them." On the contrary, Beckmesser, the narrow-minded examiner of Walther, the zealous advocate of the old-fashioned rules of the "Tablatur," would probably have been in favor of the "official label."

Rules in music are very vague, very elastic, very variable. That which was law some years ago is to-day totally disregarded. Consecutive parallel fifths and octaves and other discords, which were severely forbidden in the time of the classics, have become an ornament of modern compositions. The whole-tone scale has been invented; logical harmonic structure, symmetry of rhythm,

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Would Hans Sachs Have Opposed Registration of Music Teachers?

[Continued from page 15]

Brahms in the true German spirit. If Joachim had been appointed examiner of Sarasate, or Sarasate of Joachim, it is hardly likely that either would have passed the examination.

And what about composers? Mendelssohn declared that Wagner was merely a talented dilettante. Schumann said that Wagner was not a good musician, because he lacked form and was wanting in ideas and euphony. Heinrich Dorn, the renowned Berlin Opera leader, called the "Kaisermarsch," composed by Wagner, "an insult to the Emperor of Germany." Ferdinand Hiller, the Cologne composer, called the riot scene in the "Meistersinger" "a most insane attempt to murder art, taste, music and poetry." Rossini said of Wagner that "he had a few good moments, but nasty quarters of an hour." Had Richard Wagner been a candidate for registration or examination before these eminent musicians, he certainly would have been unanimously rejected.

On the other hand, Richard Wagner in his writings attacked almost all contemporary musicians. Of Meyerbeer he wrote that, "taking Rossini's melodies as a starting point, he managed to concoct the most unpalatable musical phenomenon of the day." He dealt equally severely with Gounod and "Faust," with Rossini and "William Tell."

How could Richard Strauss judge impartially most of the modern composers? How would he himself be judged by his still more daring colleague, Debussy?

Coloratura singers would find fault with the outbursts of passion of a dramatic singer, and, on the other hand, a dramatic singer would find the "pyrotechnics" of a coloratura diva more appropriate to vaudeville than to an opera house, the sacred temple of earnest art.

Who Should Be Appointed?

Who should be appointed examiner? Will he know more or even as much as many of the candidates? Recently, in one great American university, a very gifted and prominent musician had to undergo an examination to get a degree. It happened that the clever answers of the candidate caused much em-

barrassment and confusion to the examiner, who was put in the position of being examined himself.

Music is an absolutely free art. If you try to fetter it with rules and laws, you cripple the wings of genius and bring it to earth like a disabled aeroplane.

Will a governmental certificate exhibited on the wall of the studio be a protection against incompetent teachers? Hundreds of them will find ways and means to obtain this "scrap of paper" in spite of inferiority and will be a greater menace to the community than before, because nobody will then have the right to doubt the competence of a "registered and properly labelled" maestro.

FINAL BEEBE MUSICALE

Pianist Enlists Aid of Paul Kefer and Several Damrosch Players

At the New York residence of Mrs. William M. Ivins, on March 10, Carolyn Beebe, pianist, completed her Lenten series of morning musicales. Assisting her were Gustave Langenus, Ugo Salvini, Josef Franzel, Henri de Busscher and Alberto Bachmann, all members of the New York Symphony Orchestra, and Paul Kefer. Miss Beebe played with her usual facility and charm.

The program listed Beethoven's Trio in B Flat Major for Piano, Clarinet and violoncello; Mozart's Quintet in E Major, for piano, oboe, clarinet, French horn and bassoon; also an Orientale by Hamilton Harty, for oboe and piano. Brahms's Trio in E Flat Major for piano, violin and horn stood forth brilliantly. Miss Beebe announces another series of Morning Musicales for the season of 1915-1916.

A. S.

Ross David Pupil Gives Recital at Maryland College

FREDERICKSBURG, MD., Feb. 21.—Mrs. Thamzene Cox, soprano, gave a successful recital at Hood College last evening, offering a program that contained such numbers as "O Sleep, Why Dost Thou Leave Me?" from Handel's "Semele," some old English pieces by Carey and Monroe, Brahms's "Mainacht," Wolf's "Gesang Weyla's," and Reger's "Waldeinsamkeit," Huë's "J'ai pleuré en rêve," Bachelet's "Chère Nuit," and American songs by Gladis Greene, Nevin, MacFadyen and Saar.

Mrs. Cox has a lyric soprano of excellent range which she uses splendidly. She is a pupil of Ross David of New York, the teacher of Margaret Wilson. In addition to her lovely voice she has an attractive personality. Her audience found approval for all her offerings. After the recital a reception was given her by the students of the college.

Two Attractive Concerts in Pittsfield, Mass.

PITTSFIELD, MASS., March 7.—The Woman's Orchestral Club, Mrs. Cora D. Colburn, director, gave its first concert on March 1, with Anthony Reese, baritone, and Alice Reese, soprano, as the soloists. James M. Chambers was the assisting pianist. The club was organized to give orchestral practice to women who played stringed instruments. Occurring on the following evening was the Buhler Chamber Music Club's eighth concert in Masonic Temple. The program, a novel one, ranged from Mozart to Paul Dukas.

W. E. C.

West Virginia University Orchestra Concert

MORGANTOWN, W. VA., March 8.—The West Virginia University Orchestra's concert in Commencement Hall on March 2 was the best given by this organization. Margaret Horne led the orchestra through the first movement of Haydn's D Major Symphony, incidental music to "Henry the Eighth" and selections from "Pinafore," these works being very

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creditably performed. The soloists were Miss Coleman, soprano; Mr. Carden, tenor, and Mr. Beaumont, cellist. The concert generated considerable enthusiasm.

High State Officials at Portland (Me.) Men's Club Concert

PORTLAND, ME., March 7.—Nearly 3,000 persons gathered in the City Hall auditorium on the occasion of the recent

second annual concert of the Men's Singing Club, which is directed by Municipal Organist Will C. MacFarlane. Among the guests were Governor Oakley C. Curtis, members of the State Legislature, the Governor's council, numerous other officials and Mayor William M. Ingraham. Under Mr. MacFarlane's inspiring leadership the chorus sang exceedingly well. Howard T. Stevens, baritone; Ernest J. Hill, tenor, and Mr. MacFarlane, organist, were the soloists.

SOPHIE BRASLAU

CONTRALTO
Metropolitan Opera Co.

The record of this singer's Savannah and Spartanburg appearances is as remarkable as that of her other successes.

Savannah News—Miss Braslaw's contralto possesses many of the attributes that belong to Mme. Homer. The remarkable depth and warmth of her voice, the wholehearted intensity of interpretation and the wonderful nuances of tone, make her voice one of unusual beauty and power. In "Che faro senza Eurydice" she preserved a splendid unity of vocal color throughout the essential changes of register, and accomplished the number with an easy skill which was remarkably beautiful. Miss Braslaw combines an efficiency of vocalization with a wondrous fulness, richness and power of tone and renders her numbers with such delightful and deep interpretation that she is unusually qualified for the concert stage. In the duet from "Trovatore" her cadences of tone were especially beautiful and the legato of this selection was eminently suited to the smooth fluency of her voice.

The Spartan, Spartanburg—Miss Braslaw is a mere slip of a girl and with the first glimpse of her came amazement that she should belong to the Metropolitan forces. Then she began to sing and there came explanation. For though she is petite and though she is very young she has a voice of depth of warmth and of power. The aria "Che Faro Senza Eurydice," from "Orfeo e Eurydice" (Gluck) was sung with genuineness of feeling and real dramatic power and was followed by an outburst of applause. The three Russian songs, which she gave in the original text were most appealing and effective, for the granddaughter of Russia has in the full deep ring of her voice the tragic note of the nation and in her dark eyes an understanding which finds expression in her singing. She was recalled time after time and could not appease the audience with less than three encores.

The Press, Savannah—The singers last night were Sophie Braslaw, contralto, and Ricardo Martin, tenor. Miss Braslaw brings a wonderfully sweet, true voice, rich in color and temperament, and a most delightful personality. Mme. Homer, whom Savannah audiences will always worship, has sung the Gluck aria here twice and anyone else attempting it must compete with her popularity. However, Miss Braslaw earned the applause she received and when she had finished her encore number, there was no doubt as to the little lady's ability, the great beauty of her voice, or her standing with her audience.

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In the issue of March 20 will be printed what the Richmond and Wichita critics think of Miss Braslaw

EURHYTHMICS

JACQUES DALCROZE METHOD

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BOSTON HERALD, Dec. 13, 1914.—Miss Renée Longy, the daughter of Mr. Georges Longy, the admirable oboist of the Boston Symphony Orchestra and the leader of the Longy Club, was the first to show the advantages of the Jacques Dalcroze system in Boston, where she has been teaching it in the New England Conservatory and elsewhere.

BOSTON ADVERTISER.—**Louis C. Elson.**—The Eurhythmes invented by the Swiss composer, Jacques Dalcroze, have spread over many different countries, and it is with real interest that Mlle. Longy is welcomed in Boston as the teacher and exponent of this new Art. The intrinsic value of the system will give it a foothold here as elsewhere. Eurhythmes has a scientific foundation. It is gymnastics, grace, study of rhythm and dramatic action, all in one.

WORCESTER TELEGRAM.—Rhythm in its relation to music was beautifully demonstrated by Mlle. Renée Longy, Boston, in an exposition of the rhythmic-gymnastics and rhythmic-plastics of the Jacques Dalcroze system. Mlle. Longy in her interpretation of combined rhythms and rhythmical dictation appealed to her audience.

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UNIVERSITY CHORUS HELPS SYRACUSE TO HIGH PLACE IN MUSIC

Organization Under Howard W. Lyman's Direction Enters Field of Oratorio with Marked Success—Mendelssohn's "St Paul" Movingly Sung—Chorus Association Formed with Enrollment of 250 Members

SYRACUSE, N. Y., March 10.—Syracuse University is taking its place among the leading music centers of America. One of the strongest departments of the university is the College of Fine Arts, on the faculty of which are some of the ablest musicians in the country. In the music department are enrolled, besides its own major students, many other students from all the colleges of the university, as well as many citizens, so that it is not to be wondered at that a large and successful choral organization has been developed.

When Howard W. Lyman, associate professor of voice, assumed the conductorship of the Syracuse University Chorus, he at once began to urge the study of better choral works, with a view to regular public performances, not hitherto undertaken. Within three years the chorus, under Mr. Lyman's energetic and painstaking direction, has entered the field of oratorio and on March 4 achieved a notable success in Mendelssohn's "St. Paul" in Crouse College Auditorium.

For the first time a soloist of national reputation was engaged in William Wheeler, tenor, of New York, who made a profound impression upon the capacity audience. After Mr. Wheeler's appearances with the foremost choral societies of the country much was expected of him, and the beauty of his voice, his complete mastery of tone and diction, together with his interpretative power, left nothing to be desired.

Harold L. Butler, bass-baritone, gave a most thorough and artistic interpretation of the important bass rôle of the oratorio, and in the two famous duets for tenor and bass shared with Mr. Wheeler effects that were a feature of the concert.

Clara Drew, contralto, was heard in oratorio for the first time in Syracuse.



Syracuse University Chorus, Howard W. Lyman, Conductor, in Annual Oratorio Concert, Presenting Mendelssohn's "St. Paul," in Crouse College Auditorium. Foreground, Left to Right, William Wheeler, Tenor; Laura Van Kuran, Soprano; Howard W. Lyman, Conductor; Clara Drew, Contralto; Harold L. Butler, Bass-Baritone. Earl D. Stout, Organist, Appears Immediately in Front of the Organ

Her only solo opportunity in the "St. Paul" occurred in the impressive recitative and aria, "But the Lord Is Mindful of His Own." Her deep, rich contralto awakened genuine admiration.

Laura Van Kuran had a large share of the principal solo work of the evening, "St. Paul" abounding in difficult and vital recitations for soprano. She sang with consistent brilliancy.

Mr. Butler, Miss Van Kuran and Miss Drew, the local soloists, are all members of the faculty of the College of Fine Arts of Syracuse University.

The great Roosevelt organ furnished a rich orchestral support, as presided over by Earl D. Stout, of Portland, Me., an advanced organ pupil of Dean George A. Parker of the University. A most

important and difficult task fell to Mr. Stout, and he well earned the applause of his hearers.

An octet of basses delivered the part of the *False Witnesses* in a dramatic and finished manner. These singers, all advanced soloists, were William C. Lowe, Elmer Smith, Paul Bicksler, Kenneth Rogers, Benjamin Roberts, Arthur E. Ward, Wray H. Congdon and W. Clifford Hoople.

Conductor Lyman's work had dignity and authority, his forces displaying a thorough understanding of the work in hand, and singing with marked precision of attack, finish and shading, producing the climaxes with magnificent volume of tone. Conductor, soloists and chorus acknowledged throughout the work a

generous amount of most sincere applause.

As a result of the growing success of the chorus, a significant step has just been taken in the organization of the Syracuse University Chorus Association. This association comprises members of the faculty of the university, alumni and townspeople, with an enrollment already reaching 250. With the interest and support of this influential body the outlook is promising for choral development of the highest order. The officers of the new association are: President, William H. Mace; vice-president, Frederick W. Revels; secretary, Hermon C. Cooper, and treasurer, William C. Lowe.

It is planned to present Mendelssohn's "Elijah" next season.

Flonzaleys Hold Cedar Rapids Audience Spellbound

CEDAR RAPIDS, IA., March 2.—The Flonzaley Quartet appeared here last night in the Coe College Chapel, and, wonderful organization that it is, held its large audience spellbound. Much had been heard here of this quartet, but it remained for last night to bring full realization of its rare abilities. R. W.

Orchestral concerts at Monte Carlo this Winter have been poorly patronized. It is recounted that at one performance, in which an attractive program was played by an orchestra of fifty, there were exactly thirty-eight persons in the audience. On another occasion, however, a benefit for the wounded in which scenes from "Faust" were given, the theater was almost full. *Faust* was sung by Eric Audoin, of the Brussels Opera.

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**The DIARY of
EVAN WILLIAMS
TENOR**

Omaha, Neb., March 1.

My tour of the Nebraska cities opened here yesterday, after I had made the trip direct from Utica,

¶ The recital in Brandeis Theater was in all respects a signal success.

¶ The Bee said this morning: "Few singers have the gift of 'getting close to the audience' to such a degree as Evan Williams, the American tenor."

¶ The critic went on to say that the audience was mine from the very opening, and indeed, they responded to every mood as the recital progressed.

¶ "The appearance of Mr. Williams will stand out as one of the rare occasions of inspired singing that have been heard in Omaha," said the *World-Herald*.

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FLORENCE MACBETH

Coloratura Soprano

In her Minneapolis and St. Paul Recitals Florence Macbeth sang to two of the largest and most enthusiastic audiences which the twin cities have seen this season. Her fresh and charming voice, her impeccable technic and delightful artistry evoked the following critical comments:—

Saint Paul Pioneer Press, Friday, March 5, 1915.

MACBETH AROUSES GREAT ENTHUSIASM

One of the largest audiences that has assembled at the Auditorium this season greeted Florence Macbeth, who appeared there in recital last night. Enthusiasm ran high and the young songstress, laden with many bouquets, graciously responded to several encores.

It is Miss Macbeth's almost impeccable art that constitutes the chief charm of her singing. Her voice is fresh and elastic, but naturally has not as yet that full-blown size which maturity alone can give. It has increased in volume noticeably, however, since her first and last appearance here upon the same stage, when she sang the role of Gilda to Titta Ruffo's Rigoletto, not quite a year ago. Her wonderful fidelity to pitch, triumphantly tested in Delibes' "Bell Song," her faultless intonation at all times, make her an artist of rare technical equipment. Combined with this is an intelligence that is not only musical but refined and broadened also by other influences of educational value.

Enunciation is Delightful.

Her enunciation of the languages, especially German and English, is delightful to hear. Not a syllable is lost by the attentive listener. This is the more remarkable when one reflects that at no time does the singer show any sign of striving after crescendo effect. Her singing is in the main of perfect balance, leaning toward the pianissimo quality. Not a note is lost. It is all crystal clear, distinct, mellow and beautiful.

Some Old "Stand-bys," Too.

Of course Miss Macbeth last night sprinkled her program liberally with arias for the coloratura voice, and some of the old-time "stand-bys" were called into requisition. Dinorah's polka mazurka, "Ombra leggiera," with its lavish texture of vocal embroidery opened the recital. It was executed with charming facility. The "Bell Song" from Lakme, the "Caro Nome" from Rigoletto and the "Polacca" from Mignon constituted the arias sung. The last two were exceptionally well given. It is in an eighteenth century Bergerette, however, that Miss Macbeth, to thinking, is most fascinating.

Lovely beyond words was her singing of the two adaptations by Weckerlin, "L'amour s'enfonce" and "Chantons les amours de Jean." The ever deservedly popular "Villanelle" of Dell' Acqua was also delightfully sung.

Musical Sense Shown.

The fact that the singer put two of Robert Franz's songs on her program was vindication enough of her musical sense. We have never heard the pathetically beautiful "Mutter, O Sing mich zur Ruh" sung more appealingly or with more perfect legato. Schubert's lovely "Roslein auf der Heiden" was given, with almost the same mature art of expression with which Julia Culp invested it when she

sang here recently. As we have already said, Miss Macbeth's German has atmosphere. It does not savor of the school room.

Should Include Scotch Songs.

Of the beautifully enunciated English songs, George Henschel's graphic epitome of woodland voices, "Spring Song" and Marion Bauer's "Star Trysts," created the most enthusiasm. Molloy's "Kerry Dances" and "The Last Rose of Summer" were exquisitely sensed. It is a pity that Miss Macbeth does not include Scotch songs in her repertoire.—J. McC. B.

Minneapolis Journal, February 2, 1915.

No force of which I know plays with greater stimulation upon that mental reservoir where figurative language has its residence than a pure, young, soprano voice with the fluty freshness, sunny warmth and delicate fragrance of that possessed by Florence Macbeth, who made her Minneapolis debut last evening in a recital at the Auditorium. So many metaphors and similes pour into the consciousness after hearing Miss Macbeth sing that one must exercise considerable control to keep from breaking into ecstatic verse, even though one is a middle-aged reviewer who should have long ago outgrown his early tendency to write bad poetry.

The pure soprano voice is so rare a thing, especially in this age of art-vocalism, that surely the imaginative reviewer may be allowed to use just one of the many figures of speech that are demanding egress from his mind. Such a soprano voice as that of Florence Macbeth's seems like a rare and perfect flower blooming in the depths of the forest of music; perfect in symmetry, ravishing in color, intoxicating in perfume and potent with suggestions of youth, beauty, truth, fancy and romance. In addition to her power of suggesting all these qualities, Miss Macbeth's voice gives the impression of almost justifying the false art of coloratura singing and, therefore, weakens, by the sheer force of its beauty, all arguments against this form of musical art.

Her last evening's program opened with the aria "Martern aller Arten," a most characteristic Mozart composition of the German master who so slavishly imitated the Italian school in his vocal works. Her second number was a group of German songs consisting of Franz's "Voeglein" and "Mutter, O Sing Mich zur Ruh" and Mendelssohn's "Frühlingslied," Opus 47, No. 3. As an encore to this group she sang Schubert's "Roeslein." Next came a group of old French songs, Dell' Acqua's "Villanelle" and Weckerlin's "L'amour s'enfonce" and "Chantons Les Amours de Jean." As an encore to this group she sang Weckerlin's "Lisette."

The second part of the program opened with Mulder's "Staccato Polka," written merely to exhibit the vocal technic of the singer. This was followed by the loveliest feature of the entire program. A group of English songs, all redolent of the out-of-doors and filled with suggestions of fairies, wild-flowers, stars, water, hill and sky. I cannot remember ever to have heard a more beautiful or more closely related series of songs than these, which consisted of Bishop's "Bid Me Discourse," Monroe's "My Lovely Celia," Marion Bauer's "Youth Comes Dancing O'er the Meadows" and "Star Trysts" and Phillips'

"The Enchanted Forest." As an encore to this group Miss Macbeth sang "Little Bo-peep," the words by Harry Fuller and the music by Vincenzo Vannini.

Her closing number was the Mad Scene from Donizetti's "Lucia di Lammermoor," with a flute obbligato played by Leonardo de Lorenzo. I did not hear this number or the encore which followed it and closed one of the most notable soprano recitals the music-loving public of Minneapolis has ever enjoyed.—Caryl B. Storrs.

Pioneer Press, St. Paul, February 2, 1915.

MINNESOTA SOPRANO GIVEN BIG OVATION

Miss Florence Macbeth, the Minnesota coloratura soprano, who gave a recital before a large audience at the Minneapolis Auditorium last night, is at that delightful age when every day of experience tells both in her voice and art. It is some nine months since she was heard here last and it must be confessed that in that time she has improved noticeably. Her voice has increased in timbre and her art is more poised and deliberate.

Twofold Rôle Not Easy.

The two-fold rôle of opera prima donna and recitalist is by no means an easy one to fill, as the requirements of each is directly opposed to the other. The recitalist devoid of gesture and divorced from stage atmosphere, such as setting and costume, must stand alone and in perfect repose convey by the singer's art alone the picture and the emotions described by the composer.

Differs from Olden Days.

In the old days coloratura singers never invaded the concert stage alone for the purpose of a recital. Such artists as Patti and Nilsson when they appeared in concert were assisted by at least three other singers, a solo instrumentalist and orchestra. The latter half of the program was given over to a scene from an opera, usually the Garden Scene from "Faust," presented in costume and with scenery.

Poise Is Lovely.

Miss Macbeth last night resorted to none of these old-fashioned methods, but standing before her audience with lovely poise, delivered in a beautiful voice of faultless technic, such difficult arias as Mozart's "Martern aller Arten" from his comic singspiel, "Die Entführung aus dem Serail," "The Bird Song" from David's "La Perle du Brésil" and the "Mad Scene" from "Lucia." These two latter numbers were sung with flute obbligato.

Gives Two Franz Songs.

Besides the arias, two lovely Franz songs, one of which was "Mother, Oh Sing Me to Rest"; Mendelssohn's "Spring Song," No. 3, Op. 47, two charming French songs by Weckerlin, Dell' Acqua's "Villanelle" and English songs by Marion Bauer, Phillips, Bishop and Monroe were sung. Thus in a variety of well-chosen



Photo (c) Colling, St. Paul

selections, French, German, Italian and English, Miss Macbeth displayed a versatility and finesse that were considerable.

Diction Is Pleasing.

Her diction was delightful. Admirably sensed and enunciated were the Mozart and Franz songs, beautiful in the same sense was the Mendelssohn song, while in the old English music of Bishop and Monroe Miss Macbeth was superlatively charming. We have never cared very deeply for the vocal pyrotechnics of the Donizetti and David roles, which play "high jinks" with voice and flute, but as specimens of a bygone day they still hold their own and are a severe test of the bel canto powers of a coloratura soprano.

Ovations Well Deserved.

Miss Macbeth stood the test heroically. Well deserved were the ovations which she received at the close of them. Indeed, throughout the concert enthusiasm ran high. Numerous encores were demanded and graciously granted. The young prima donna was deluged with flowers.

It was as it should have been, for aside from the artistic merits of the young woman herself, Minneapolis and St. Paul—many people attended from here—were but paying tribute to a daughter of Minnesota, whom England, Germany, France and Italy had honored first in similar fashion. Had she been a foreign singer the tribute would still have been her due.

Accompanist Is Artistic.

Too much praise cannot be accorded Carrie Zumbach Bliss, who was Miss Macbeth's accompanist. Mrs. Bliss is artistic in a big sense and the pianissimo quality of her accompaniments was a delight. The flute obbligatos to Miss Macbeth's arias calling for the same were admirably played by Leonardo de Lorenzo.—J. McC. B.

Minneapolis Journal, February 2, 1915.

Of Miss Macbeth's German songs, such gems as "Voeglein" and "Mutter, O Sing Mich Zu Ruh," both by Franz, were most endearingly sung. Adorable in style and interpretation were also the three old French songs out of Weckerlin's collection, in which was included "Lisette," sung extra, as was also Schubert's "Roeslein." Exquisite was the group of English songs, both in selection and execution. So many recitalists use the utmost care in their choice of songs in foreign languages, while their songs in English are picked without tact or taste. Miss Macbeth sang the old anonymous "Bid Me Discourse," Munro's "My Lovely Celia," Marion Bauer's "Youth Comes Dancing" and "Star Trysts" and Phillips' "The Enchanted Forest." The singer found delightful individualization for the various styles and moods of all of these, from the elfin simplicity of the old English song to the half Debussian style of "Star Trysts."

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MUSICAL AMERICA'S OPEN FORUM

Mr. John Wanamaker and the American Composer

To the Editor of MUSICAL AMERICA:

Since writing you on the subject of Mr. Wanamaker's methods of exploiting the American composer and which letter you published in your issue of this week, I have been talking over the matter with a friend, who suggests that possibly Mr. Wanamaker allows the composer a chance to make some money on the day of his concert, by having his music for sale in the foyer of the auditorium. That might make the situation somewhat better, but even so, let us suppose that this takes place and say one thousand copies of his music should be sold, which, in case there were an audience of say two thousand, would be more than a fair estimate, I think.

Now, the average price of my music is about fifty cents—that is, the listed price on the music would be that. Now, one thousand copies would bring \$500, of which \$50 would go to me as the composer and \$450 to Mr. Wanamaker and the publisher. But very few who were in the habit of buying music would pay the listed price, as at any music store they could get it from one-third to one-half that price, so that let us say that five hundred more copies would be sold at the music store, which, I think, is a large estimate. In that case my royalty would still be five cents a copy and that would bring \$25 more, making \$75 for the day.

But this is a matter between my publisher and Mr. Wanamaker, not a matter of mine in any sense, for I have given the work of my brain to the publisher with the understanding in writing that he shall do the advertising.

So I am used to do my own advertising for Mr. Wanamaker and the publisher, to reap six times the benefit that I reap. And then, again, of the say two thousand audience, it is altogether likely that no one leaves the store without trading from \$1 to \$50. Putting it at a very low estimate of \$2 apiece, I am used to make money for Mr. Wanamaker without getting one cent for the day's work, which brings me usually \$100 clear of all expense.

So, in any way we look at it, the composer is not being treated fairly. If Mr.

Wanamaker pays the composer his price for his day's work, there it becomes another matter entirely, and he has a right to his profits; otherwise it is an unjust arrangement.

Yours most sincerely,
HARRIET WARE.
Garden City, L. I., March 5, 1915.

The Proposed American Opera School in Paris

To the Editor of MUSICAL AMERICA:

I have just received MUSICAL AMERICA of February 27, in which there is an article on the front page regarding the proposed establishment of a "great opera school in Paris with American aid." I cannot resist writing you, as I am sure others will, to protest strongly against such an unpatriotic, snobbish and (under conditions proposed) unnecessary institution. It seems to be that even the proposal of such a scheme is an insult to Americans, to American musicians, to students and to the best interests of the future of music in America.

Why an opera school in Paris? Why free tuition to American students who will go to Paris? Why the thing at all in Paris? If we are to have an opera school for Americans—an excellent idea in itself and still more excellent in that Americans are to have free tuition—let it be in our own country, more especially if American capital and Americans are to be interested in it. The only reason one can see for the selection of Paris seems to be the fact that the organizers of the project own the Champs-Elysées Theater, but are they not almost equally interested in the Century Opera House in New York? The Century Opera House has always been a "white elephant," and surely would serve the purpose as well as the Champs-Elysées Theater. Furthermore, it is situated in the center of American musical activity, and, best of all, it is within reasonable reach of the people the committee seems to want to get.

Paris is notoriously bad as regards operatic productions. The standard at the Paris Grand Opera is so low that it takes little rank with the world's best opera houses, while the Opéra Comique offers little better. New York has one of the first opera houses in the world. New York offers the best that is to be had in every branch of music. "Atmosphere" may be lacking, but such an institution might go a long way to bring this much-desired "atmosphere" to this country.

It does seem to me, as it must to all Americans, that a movement with the open and avowed purpose of enticing students abroad is a direct slap and discouragement for your cause and work in keeping American students at home. And such a movement should meet with emphatic protest, which I am sure it will receive.

I have no interests at stake nor any axe to grind, but I have a great and very keen interest and love of music and a desire to see America advance in a safe and sane way. I have no tremendous admiration for the American composer because he is American. What he has done and is doing that is worth while I like, but because he is an American means nothing to me in estimating the worth of his efforts. The same applies to our teachers and our schools. But I do feel, and feel strongly, that if an American "delivers the goods," whether as teacher or composer, he should be recognized for his worth, and as we as a nation are slow to give him due credit, any movement that works directly against this must be discouraged to the greatest possible extent.

Yours sincerely,

J. R. H.

Milwaukee, Wis., March 10, 1915.

Our correspondent has probably by this time read MUSICAL AMERICA's editorial on the subject of the Paris opera school project. MUSICAL AMERICA does not subscribe to his vehement protests, and in failing to do so it does not in the least stultify its position with relation to the musical advancement of this country. The wealthy Americans who have backed the scheme have been actuated by motives of philanthropy as worthy in their way as the impulses which have led the people of the United States to succor out of their own ample resources the starving Belgians. The feature, how-

ever, that commends the plan from an artistic point of view is the fact that the best traditions and routine of French opera will be made accessible to American students to a degree hitherto impossible. As pointed out in MUSICAL AMERICA's editorial last week, American students have had ample opportunity in years past to receive training at home in German and Italian schools of opera, but study of French operatic methods and style has been extremely limited.—Ed. MUSICAL AMERICA.]

In Regard to Miss Farrar

To the Editor of MUSICAL AMERICA:

As is the way with publications in general, when the public once expresses its opinion, the aforesaid publications immediately begin to demonstrate to the fact that the public is entirely wrong in its view of the matter. Of course, this is the case with Miss Farrar. The public shows a disposition to sympathize with her and extol her merits, upon which a number of publications, including MUSICAL AMERICA, show us how wrong we are in this respect. Miss Farrar, we are told, is an ingrate who has had inestimable honors heaped upon her unworthy head by the beneficent Mr. Gatti-Casazza, and now turns, viper-like, to sting the hand that has nourished her. We are told that he has shown her more favor than any other artist at his disposal. One might ask, "Why did he do this?" The natural answer would seem to be, "Because she deserved it." It hardly seems probable that any other member of the company at present could give us such impersonations of *Tosca*, *Manon*, *Madama Butterfly*, *Sans-Gêne* and above all *Carmen* as has Miss Farrar. Very few artists have a record like this, and it hardly seems reasonable that she should be dismissed especially when she is just approaching the zenith of her career.

We are informed that her departure is entirely her own doing, but in troublous times like these, when opera stars, male and female, are leaving or being rumored to do so, and with the ominous precedent of Mme. Fremstad, Miss Farrar is hardly to be blamed for worrying. She acted on her own initiative; whether she did the wisest thing or not, remains to be seen. The result lies with the inscrutable Mr. Gatti-Casazza.

We are likewise told that this is merely a phase of Mr. Gatti-Casazza's crusade against stars. So, also, it is rumored, was Signor Caruso's early departure. It is a pleasant (or unpleasant) reflection on the necessity of this evil in the production of opera, to note that at the very instant the critics were holding forth jubilantly over this departure, they were seeking to invest another with the very same honors that they had just been deprecating. Can the star evil be done away with? It does not seem very likely. So if we must have them, why not choose those that have, if not precisely an elevating, at least a sane and healthful influence on the operatic stage of to-day? Miss Farrar, with her charm and wholesomeness, is well qualified for this.

However, prima donnas have enemies. Whether Miss Farrar, through her own, Mr. Gatti-Casazza's, or someone else's fault is forced to leave, at any rate let us console ourselves with the thought that one man's loss is another man's gain. Here's long life and success to

Miss Farrar, if she cannot come back for good, at any rate may we see her frequently.

Very sincerely,

DAVID NEMSER.

Yonkers, N. Y.

Answers "Don't Go to Italy for Voice Placing"

To the Editor of MUSICAL AMERICA:

In the March 6th issue of MUSICAL AMERICA, there appeared an article on "Don't go to Italy for Voice Placing". After carefully reading this interesting interview, I decided that I must say a few words about conditions as I found them and my own experience in Italy.

If the Italians like a voice—be it of any nationality, and if worthy, the possessor will have little difficulty in getting engagements in opera. True, in many cases one must pay for a start in Italy, but how about paying for the same beginning in America? In my own case and in the case of several other singers of my acquaintance, not one cent was paid for a débüt—and in some instances salaries were paid the artists for their services. Why should there be so much talk of paying for débûts in Europe while here in New York it costs a small fortune to be heard, and when the majority of the managers demand fabulous sums from an artist. I believe in my own country, and advise students to remain here for vocal training, but the conditions as to being heard should be altered. There are many worthy American voices which cannot be heard just because it takes "pull" or because of a lack of sufficient funds.

The writer states in his article that no English or American singer can secure an appearance without paying for it in Italy. This is a rather broad statement, as I can mention several American artists who have not paid for their débûts. I am in a position to state authoritatively that such well known American artists as Anita Rio, Eleanora de Cisneros, and Edward Johnson, and others whom I can mention, did not pay to débüt, but in fact were paid.

My case is similar, as I made my débüt in Florence last May, as *Ernesto* in "Don Pasquale" and did not pay one cent for it, and can show a contract whereby it is shown that I was paid. I went to Italy to study with the late Maestro Vincenzo Lombardi, who placed my voice and under whose direction I made great progress. I have found no one who does not admit that Lombardi was a great teacher and one of the greatest coaches of his day, and I can name at least eight or ten of the American pupils who have made débûts within the last three or four years without paying.

I am a great believer in American teachers and think that singers can get a great deal right here in America, but at the same time, it is folly and absurd to say that Italy does not and has not furnished voice-placers and coaches. Go to the Metropolitan any opera night and hear artists who got all their training in Italy. Some of the most successful teachers in New York are Italians, who are here because they can receive greater remuneration for their services and I can hardly blame them. With all due respect to Mr. Freund's propaganda, I think we must admit that there are and have been a few good teachers outside our own country.

It grieves me deeply to think that singer quoted in the interview rubs it into dear old Italy so roughly. She has been the land of "Bel Canto" and will undoubtedly remain so for many years. I cannot agree with him that the worst teachers and coaches are in Italy. He

[Continued on next page]

1915-16

MISS FARRAR
MADAME MELBA
MR. KREISLER
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Musical Courier

BOSTON NEW YORK

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 19]

did not mention those of England, France and Germany.

As to the concert field in Italy, let me say that there are quite a few concerts throughout the year. Such artists as Busoni, César Thomson, De Vecsay, Albert Spalding, Carolina White, Clarence Bird, Dr. Strauss, Nikisch, Elman, Kubelik, Kreisler, and others have appeared nearly every season. There are no better orchestral concerts than those of the famous Augusteum in Rome and only celebrities of the first order are engaged. To be sure, the concert form of music is not carried on as extensively as in America, because, you might say, the national amusement is opera. There are over 350 opera houses in Italy open at some time during the year. I think the whole matter can be summed up in the statement that it all depends upon the calibre of the artist.

(Signed) MARTIN RICHARDSON.
Hotel Wellington,
New York, March 8, 1915.

Eugen Plamon Recounts Unhappy Fate
of Pianos in War Zone

To the Editor of MUSICAL AMERICA:

Has anyone ever thought of the influence of gunfire on pianos? My question is quite serious. In the musical little Cornish town where I reside (?) at present the few pianos left are all out of tune. The perpetual air vibrations following the explosions of heavy shells have long ago smashed all window glasses, and pianos, like prima donnas, catch cold. Moreover, all civilians having deserted the town, and a piano tuner being generally one of said civilians,



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Coloratura Soprano

Mme. Koelling, in her operatic and concert appearances, in Europe and America, has been adjudged as an artist of the first rank.

The rôle Philine had in Helene Koelling a very satisfactory portrayal, both vocally and dramatically. Her voice is beautiful and pure and never goes back on her, not even in the highest notes. The rôle, which is full of vocal difficulties, did not seem hard for her.—*Niederrheinische Zeitung, Krefeld, Germany.*

H H H

A beautiful and well trained voice, mounting to the third octave and always retaining its lovely color. She sang the Italian songs and German lieder with much beauty and intelligence.—*Staats-Zeitung, New York, N. Y.*

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pianos are without their throat specialist.

In a general way pianos have not resisted the shelling better than other furniture and this ought to be investigated thoroughly, owing to the possibility of a world war. Perhaps an ironclad piano could be made!

A case in point is the fate of one piano after the explosion of a "Black Maria" inside a private house. All the wall and what was against it, including the piano, were hurled on top of the house opposite. It was difficult to discover among these pieces of broken wood what had formerly belonged to the piano. Probably this new way of moving pianos to upper stories will not be generally adopted by American firms!

In one desolated street of this once beautiful town I noticed the other day one of my interpreters carrying a box of a size and aspect unknown in the field equipment. Upon closer inspection it turned out to be a violin. The happy man (and he was very happy!) had found it and also a "tapeur" (slang word for pianist of moderate ability). This was so strange, so unexpected that I could not resist listening for half an hour to his music. What a sensation of quietness and rest music gives! But before long I had to come to the conclusion that I preferred the shell fire to my friend's violin, piano and "tapeur" included.

Fighting, as usual, has been very hard and friends have disappeared. I don't know of any death more touching than that of Lieut. H., an Englishman who was engaged to be married at the first leave of absence he could obtain. He was a well-rounded man, all devotion to his future wife and a gallant officer. One morning he expressed the wish to send his fiancée a lace handkerchief, the making of which is a great specialty in the town, and not being on duty I promised to bring him one the next morning when he came out of the trenches. There was sharp fighting during the night and on the morning when I saw the regiment return my young friend was not there. After inquiries I heard that when the order was given to carry one of the enemy's trenches he was the first to reach it and the first to fall dead! I had the handkerchief and it was a sad duty to send this last present of a dead man to his fiancée.

Believe me, yours sincerely,
E. PLUMON.

Y., February 22, 1915.
P. S.—I have had this letter posted in Paris by a friend.

Influx of European Musicians and the Standardization Problem

To the Editor of MUSICAL AMERICA:

Before me are fifteen applications for positions as teachers of music in the Institute, from foreign countries. It would surprise your readers if they knew who some of these people are. So anxious are they, that I am urged to cable them at their expense. A friend in a Western School tells us that he has had six hundred foreign letters asking for help in getting located here. In a nearby city is an operatic tenor just over from Barcelona who is teaching for a pittance to keep soul and body together. He tells of the preparation for an exodus of musicians to this country, especially from the vocal field.

Do we need standardization? At present, the majority of the vocal teachers, both native and foreign, are a lot of incompetents and charlatans, and there is to be added to them the chefs, waiters, and hack-drivers of Europe who will pose as teachers of voice, etc., and impose upon the credulous by whom a foreign trade-mark is more readily accepted than ability.

WILLIAM H. DANA.

Warren, O., March 10, 1915.

Propaganda Has Aroused Americans

To the Editor of MUSICAL AMERICA:

It gives me pleasure to send you the enclosed check for the renewal of my subscription to your excellent paper. I am confident that your propaganda in the interest of America's Musical Independence has done more to arouse Amer-

icans and convince them of the tremendous possibilities of native talent, than any movement in the history of our nation.

May unbounded success continue to attend your efforts in the cause of American Music.

With kind regards,

Sincerely,

EDNA PEARL VAN VOORHIS.

New York, March 6, 1915.

Fe, Fa, Fo, Fum!

To the Editor of MUSICAL AMERICA:

The terrible surprises threatened by Germany and the petty hatred shown towards Britain remind me very much of the giant in the well known fairy tales who went about saying:

"Fe, fa, fo, fum
I smell the blood of an Englishman,
Be he alive or be he dead,
I'll grind his bones to make my bread."

When I was a little boy of five I set these words (which I slightly varied) to a tune of my own. Many years later I incorporated this characteristic theme in the slow movement of my Trio for piano, violin and violincello, No. 1, in E Flat Major, Op. 77.

I am, Sir,

Yours very faithfully,

ALGERNON ASHTON.

Feb. 7, 1915.

The Guardian of the Music Teachers of America

To the Editor of MUSICAL AMERICA:

I am a subscriber and regular reader of your efficiently gotten up MUSICAL AMERICA. I have read Mephisto's Mus-

ings with care and interest. I was also one who had the pleasure of meeting your Mr. Freund at our Metropolitan Hotel banquet here and enjoyed the privilege and benefit of hearing his address. I am thoroughly convinced of his sincerity for the welfare of music and musical education in this country, and consider that we are indeed fortunate in securing his citizenship, since, in my opinion, he might justly be termed "The Guardian of the Music Teachers of America."

With best regards. Sincerely,
E. T. CROFT.

Fort Worth, Texas, Feb. 24, 1915.

Doing Much to Build Up Musical Taste

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to enclose check for \$2 for renewal of my subscription to MUSICAL AMERICA. Wish to say my remittance is given most cheerfully as from week to week I look forward with eagerness to its coming.

Not only do I find it a splendid all around informed paper, but it is doing much to build up the musical taste in America.

I feel, for one, we have much to thank the Editor for all his great work and MUSICAL AMERICA.

With my best wishes for success to
Sincerely,
(MISS) HERMINE TAENZER.
Memphis, Tenn., March 4, 1915.

Fired with Its Optimism

To the Editor of MUSICAL AMERICA:

Your splendid publication which comes to my hand weekly at the Florestan Club here has fired me with its optimism and enthusiasm for things American in the art of arts. Yours truly,

JOHN T. ELLIOTT,
Choirmaster, St. John's Church.
Baltimore, Md., March 1, 1915.

JEANNE WOOLFORD CONTRALTO

Comment from "The Newark Evening News" on her appearance on March 11th with Albert Spalding, at Montclair, N. J.:

"Mme. Woolford is gifted with a voice wide in range and having the depth and dark color of a genuine contralto. Back of the voice are an intelligence and a temperament which, as she reveals them in songs seriously emotional in character, give uncommon value to her interpretations. To her hearers she communicates sentiment and feeling with searching effect while preserving the line of beauty in the musical setting. She has a strong sense of the dramatic, but her musical instinct never allows it to lead her astray."

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WARM WELCOME GIVEN RANDOLPH

Pianist Plays Beethoven Concerto
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PHILADELPHIA, March 15.—Harold Randolph was the soloist in a concert notable for the uninterrupted flow of its melody which Mr. Stokowski presented for the Philadelphia Orchestra's twentieth pair of concerts at the Academy of Music last Friday afternoon and Saturday evening. The American pianist, who made his reappearance here after an absence of about three years, was given a welcome of much cordiality, and received generous and well-deserved applause after his interpretation of Beethoven's Concerto No. 4, in G Major.

Mr. Randolph looks like a scholar and plays like one, though this is not to say that his playing is in any sense dry or uninteresting. He has the excellence of technique that conceals itself and notable ease and poise. There was much poetry in his unfolding of the *andante* of Beethoven's beautiful concerto, and a marked degree of delicacy and charm, with not a little of brilliancy, in his delivery of the *rondo*.

Mr. Stokowski seemed to have had the "melody lovers" in mind when he made up last week's program. He started with the "Don Giovanni" Overture of Mozart, and continued with Goldmark's "Rustic Wedding" Symphony. Weber's "Invitation to the Waltz," the closing number, was played with grace and alluring charm.

The Goldmark symphony is worthy a place in the musical picture gallery where only masterpieces are hung, and, with the true artist's appreciation, Mr. Stokowski revealed the beauties of all its five pictures. The applause at the conclusion of the interpretation spoke emphatically for the pleasure that it provided.

A. L. T.

RECEPTION TO STRANSKYS

Yolanda Mero and Her Husband Enter-
tain Conductor and His Wife

Mr. and Mrs. Herman Irion gave a dinner and reception a week ago last Sunday evening at their home to Mr. and Mrs. Josef Stransky. Mrs. Irion is known in professional circles as Mme. Yolanda Mérö, the pianist. There were about seventy present, among them many of the most prominent artists in America this season.

After the dinner the guests were entertained by a specially arranged program of motion pictures and this was followed by some clever character sketches by John Palmer, musical accompaniments for which were played by Mme. Mérö.

Among those present were Mr. and Mrs. Josef Stransky, Mr. and Mrs. Ossip Gabrilowitsch, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Ernest Schelling, Mme. Julia Culp, Rubin Goldmark, Elena Gerhardt, John Palmer, Mr. and Mrs. Frederick T. Steinway, Mr. and Mrs. George Hammerschlag, Mme. Melanie Kurt, Dr. Bernhard Dernburg, Austro-Hungary Consul General Alexander von Nuber, Mr. and Mrs. William Wade Hinshaw, Mr. and Mrs. George Hamlin, Mr. and Mrs. Theodore Steinway, Mary Jordan, Herbert Fryer, May Mukle, Carl Friedberg, Arthur Forest, Leontine de Ahna, Victor Jakoby, Ferencz Hegedus, Mr. and Mrs. A. F. Adams, Richard Epstein, Leonard Borwick, Desider Josef Vecsei.

Foster and David to Manage Pianist
Wittgenstein

Foster and David will manage the tour next season of Victor Wittgenstein, the young pianist, whose two New York recitals at Aeolian Hall were received enthusiastically. For several years Mr. Wittgenstein was a pupil of Edward MacDowell, and after the latter's death he continued his studies in Europe. Upon his return to America he studied with Rafael Joseffy.

New York "Evening of Music" Brings
Together Talented Musicians

"An Evening of Music" was given at the art studios of Rozel O. Butler, New York, on March 11, by Marguerite de Forest-Anderson, flautist, aided by Edna Frandini, soprano; the Sinsheimer Quartet, Regina Hasseler-Fox, contralto, an artist-pupil of W. Warren Shaw, and Philip Sipser, pianist. The attractive program was heard by a fair sized audi-

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 20

To the Musical America
one lives and learns
by experience. My experience
this winter in spending my vaca-
tion in America among my
American friends instead of
Europe has been delightful so
much so that I am now going
to spend the summer here,
and also next winter, and even
though I shall be concertizing
and working I know I shall
enjoy it just the same. It has
been wonderful

Moscha Elman



Photo by Moffett, Chicago

Mischa Elman, the popular young Russian violinist, is enjoying the unique experience of spending a winter season in New York without appearing in concerts or recitals.

ALMA GLUCK WITH DENVER ORCHESTRA

Soloist in Philharmonic's Final
Concert of a Generally
Satisfactory Season

DENVER, March 12.—The Denver Philharmonic Orchestra closed its third season with a very enjoyable concert last evening. Alma Gluck was the soloist, and her charm of personality and of voice won new admirers and cemented the loyalty of old ones in this community, where she was already counted a favorite. Mr. Tureman's orchestra played with sincerity and vigor.

The program opened with the Dream Music from "Hänsel und Gretel," in which the *pianissimo* passages for strings were ethereally beautiful. Three Old English dances by Grainger afforded a pleasing novelty. The first, "Shepherd's Hey," so caught the fancy of the audience by its rollicking movement and dashing *glissando* climax that its repetition was demanded. "My Robin Is to the Greenwood Gone" was quaint of melody, and the jig, "Molly on the Shore," brought the group to a jolly finish. The overture to "The Meistersinger," given with much spirit, brought the program to a close.

Mme. Gluck appeared first in the antiquated "Casta Diva," from Bellini's "Norma," and later sang, with orchestra, the ever-popular Gounod "Ave Maria" and Bishop's "Lo, Hear the Gentle Lark," assisted in the first by Concertmeister Schmidt and in the second by Flautist Giampalo, with both of whom she generously shared the applause. The lucid melodies of the "Gentle Lark" were repeated in response to vociferous applause. To the piano accompaniment of Samuel Chotzinoff, Mme. Gluck also sang a group of four songs and a half dozen encores. Even after this generous recognition of applause the tumult continued until the singer had bowed innumerable times and finally indicated a wish to say good night. Mme. Gluck's singing of the Rimsky-Korsakoff "Chanson Indue" was quite the most perfect thing of the evening.

G. F. H.

The orchestra has had a satisfactory season, and will continue next year on much the same basis, with Mr. Tureman as conductor and Robert Slack as business manager. Fritz Kreisler is announced as soloist at the first concert, in October. Mr. Tureman's talent and seriousness of purpose are never in doubt, and, despite all the handicaps that confront a director in a city of this character he is developing an orchestra that is playing a vital part in the musical growth of this community. J. C. W.

Kansas Agriculture Students Win Praise
as Orchestral Players

MANHATTAN, KAN., March 8.—An ambitious program well played marked the sixth annual concert of the Kansas State Agricultural College Symphony Orchestra, Robert Henry Brown, conductor, on March 4. The numbers comprised the Triumphal March from "Aida," Tchaikovsky's "Pathetic" Symphony and Piano Concerto, No. 1, in B Flat Minor; a selection from Victor Herbert's "Lady of the Slipper," the Sibelius "Valse Triste," Schubert's "Marche Militaire" and the Third Act Prelude and Bridal Chorus from "Lohengrin." Conductor Brown's forces did excellent work in these offerings, and Fanchon Easter gave a good account of her gifts in the concerto.

Trio Recital for Chattanooga Club

CHATTANOOGA, TENN., March 9.—Members of the Music Club had a genuine treat in the recent chamber music recital by Prof. Cadek and his assistants, Lora Woodworth and Dorothy Phillips. Trios for piano, violin and cello were given. Haydn, Beethoven and Dvorak took up the attention of the executants.

Soprano's Recital at Texas College

BROWNWOOD, TEX., March 8.—A song program chosen with taste and delivered artistically was that given on March 4 by Mrs. Harriet Carey Jenny, soprano, a member of the music faculty of Daniel Baker College. Mrs. Jenny, who is a pupil of Anna Wüllner of Berlin, proved that she excels in interpretation of German *Lieder* and modern French songs. Herbert J. Jenny officiated at the piano.

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New York, March 20, 1915

MUSICAL TRANSFORMATION OF UNCLE SAM

Our Mephisto, last week, referred to the statement of Mr. James Francis Cooke, the Editor of the *Etude*, at the recent dinner of the New York State Music Teachers' Association in New York City, wherein that gentleman said that the music publishers and dealers are feeling the effects of the propaganda which the Editor of MUSICAL AMERICA is making in behalf of American ideas—that many of them have had to take down from their shelves long neglected and dust-covered works of American composers hitherto un-called for.

Only a deaf, dumb and blind man could fail to notice the difference between the America of to-day and a year or two ago, in the acceptance and appreciation of American musical ideas. And what has made this difference? If one answers, the constantly better work of American composers, it is easy to point out that the works by which American composers are now becoming known were mostly written years ago. Only a very few of these works have been written within a year or two. It would be ridiculous to say that these latest works have caused the startling transformation in the look of American musical affairs. If American composers had not been working for a good while to accomplish something in their art there would, naturally, be no occasion for awakening the nation upon the matter at the present time.

The present difference in the aspect of things has been caused simply by making known to the nation what already exists by giving it the proper kind of publicity. No learned talking or writing for scholars

could do this—nothing but putting the facts of the matter in plain words before the mass of the people who make up the great, busy every-day life about us.

A live but unknown idea needs only to be told, and told, and told again, to become, at last, a customary part of everybody's life. And there have been pioneers who, for years, have striven to make America see that it must give heed to the ideas and efforts of its own musicians. Until the present propaganda, however, the nail has never been hit squarely on the head in the matter of national publicity. Also, just now the times are peculiarly ripe and well chosen for such a crusade.

Once the publicity of the idea is fairly accomplished, the matter everywhere puts on a different face, and one sees the facts of the changed condition on every hand, a number of which were enumerated by Mephisto last week. And so it goes—because the matter is talked about in a way to be heard.

In another year or so Uncle Sam, as a self-respecting musical chap, will not know himself in the glass.

A GREAT CHORAL PROJECT

The project for national choral development and a great choral jubilee for the war's end, put forward by W. B. Sloane, president of the Apollo Club, Chicago, as reported in MUSICAL AMERICA of February 27, is a great move in the right direction and should have heartiest support throughout the nation.

In the first place, the movement is spiritually in the right direction. It puts music to a direct expressive purpose and one of paramount importance in the world to-day. It should lead to much new composition of high aims and of a lofty order. America is greatly and uniquely privileged in its opportunity thus to serve, as can no other country of the world at present, the upholding of the highest ideals of mankind through music, and through music to lift the banners of the Kingdom of God.

In the national musical direction, also, the proposed movement is precisely right, and directly in line with the general national enterprise which Mr. Sloane describes as "a smouldering effort throughout the country to give a great deal more importance to community music of its various kinds than has been possible heretofore in the United States." One of the foremost principles of that movement is the participation of the greatest number of the people themselves in the various communal musical activities. This principle is more fully exemplified in the chorus than in any other way except in the pageant, but the chorus represents continuous development, whereas the pageant or other community festival is the momentary expression on a large scale (though far from momentary in its effects) of the place in development to which a community has attained. The permanent community chorus should be, in fact, the chief basis of such great festival expressions, as witness the Litchfield County Choral Union.

The results for good of carrying out such a national program as Mr. Sloane outlines would be incalculable in its uplifting effect on the humanity of America and upon the humanizing of music itself.

The stimulation of the musical professions and industries, as Mr. Sloane indicates, will be a necessary corollary of such a movement, and scarcely needs special emphasis in a country not backward in commercial perception. The important matter is that the movement is a good, great and necessary one and everyone will profit his country, his community and himself by putting his shoulder to the wheel and pushing it on to fulfillment.

MUSICAL MILWAUKEE

The correspondence from Milwaukee in last week's MUSICAL AMERICA shows a very interesting and vital condition of the movement for music for the people in that city.

That the municipal concerts of the Auditorium Symphony Orchestra should be in danger of being successfully enjoined seems a pity. If the statutes do not permit municipal engagements in "commercial entertainment," and the paying of a deficit for so worthy a cause as that of high class municipal concerts, rather than to enjoin the concerts it might be well to consider changing the statutes, and presenting the long-desired spectacle of an American city systematically subsidizing orchestral music.

Admirable and wide-awake seems the plan of the A Capella Chorus, to present the greatest artists and orchestras to large audiences at low prices. The vast advantage of the Chorus's plan over the numerous general attempts that are made to manage high class music courses in other cities, is the possession of the already developed wide clientele of the chorus. Here the proposed course is not merely a manager's dream, but part and parcel of a definite and excellent community work already in progress.

This is the proper way to develop strength for community progress. Such a move places the spirit of

musical advance first, and calls in the element of commercial management only to such extent as it is required properly to maintain the system.

To reduce to a minimum the commercial aspect of an altruistic art movement is like scraping the barnacles off a ship.

PERSONALITIES



Maud Powell Tries the Jitney Bus

Musical artists who are traveling about the West this season are encountering in many cities that celebrated transportation facility entitled the "Jitney Bus." Maud Powell, the violinist, availed herself of the opportunity to see Fort Worth in one of these five-cent-fare cars, the incident having been recorded photographically, as shown above.

Weldon—Henry Weldon, the basso, is still paying rent for his apartment in Montmartre, Paris, in the hope that the war will soon be over, and he may return (as he says) "to live and die in Paris."

Damrosch—Walter Damrosch has been engaged to compose music for some of Margaret Anglin's Greek productions in the Greek Theater in Berkeley, Cal., this Summer and will go to the Coast for the performances.

Zeisler—Fannie Bloomfield Zeisler has been renewing her plea in Chicago for the establishment of a municipal theater to bring the best music within the reach of every one who has a taste for it—a project long championed by the pianist.

David—The Novello Company has just published a new composition by John Hyatt Brewer for harp, organ and violin entitled "Reverie." This work is dedicated to Annie Louise David, harpist, who first played the composition with Mr. Brewer.

Schumann-Heink—Mme. Schumann-Heink has recovered from her recent indisposition and made her reappearance in Los Angeles on March 15 in a song recital. Her Eastern engagements will be at the Sangerfest in Brooklyn on May 31 and in the open-air performance of Wagner's "Siegfried" in the Stadium of Harvard University on June 4.

Raynolds—Saramé Raynolds, the young American dramatic soprano, who has been having a great success in opera on the Pacific Coast, is, perhaps, prouder of the success of another member of her family than she is of her own. James G. McNary, who is vice-president of the First National Bank of El Paso, Texas, and who is Miss Raynolds's brother-in-law, was the efficient conductor of a recent performance of "Pinafore" in that city.

Paderewski—Ignace Paderewski, who was in Paris on March 10 trying to establish a committee for the relief of distress in Poland, said that 17,000,000 Poles were suffering from the horrors of war. Official statistics show, according to Paderewski, that 120 towns and 400 villages in Poland have been destroyed and the losses of the residents of these places are estimated at \$1,200,000,000. Ten millions of people, he says, are without food or shelter.

Culp—At her last concert in Boston Mme. Julia Culp, the Dutch mezzo-soprano, sang to a crowded house. On the stage more than 200 people were seated. Some of those on the stage were jammed against the wall and in the wings, making it difficult to hear. At the conclusion of one of her groups one woman stated that it was impossible to hear. Mme. Culp, hearing the remark, turned to her accompanist, Coenraad v. Bos, and asked what to do. Mr. Bos immediately suggested that she stand with her back to the audience and sing to those on the stage. This she did to the delight of all present.

McCormack—John McCormack, the tenor, pays his respects to the critics as follows in a New York *Herald* interview: "Personally, I don't believe in critics. There is not one of them who wouldn't trade places with any professional singer, composer or instrumentalist. The real critics were men like Liszt and Schumann, whose opinions were worth something. If a man like Jean de Reske were to tell me that something I did was wrong I would take off my hat to him and we would talk it over. But if a critic wrote it, what could I do? I would have no comeback. I would like to discuss it with him, but what critic could tell me authoritatively how to phrase a song or how to produce a high A flat pianissimo?"

POINT and COUNTERPOINT

WHETHER or not all of our citizens are as neutral as they should be, they are first of all humanitarians in the present crisis, as reflected in the fact that the biggest "hit" in the new "Fads and Fancies" revue is a song in which the little refugees of all nations are comforted thus:

*Boys and girls, girls and boys,
Our hearts go out to you.
Let us be your mothers
And your sisters and your brothers,
Till your skies again are blue.
Let us dry your tears
And let us soothe your fears;
With heart and voice we call:
"Come, little children, come over the sea,
And we'll take care of you all."*

If this kindly vision were physically possible of realization, the grateful little refugees would surely be inspired to grow up into the most desirable of American citizens.

"Are you going to the musicale at the Robinson's to-night?"

"I don't know. Are they going to have music or is Josephine going to sing?"—Boston "Transcript."

The Kasner Quartet recently played in a concert at a New York hotel and one of its members went, fiddle-case under his arm, to check his hat and coat in the cloak room.

"Are you playing a dance?" queried the coat boy.

"No," was the answer. "Oh, it's one of them 'Beethoven Romance in G' affairs."

"Play the piano and you play alone," is a paraphrase of a proverb attributed by an interviewer to a popular pianist. This is perfectly true, reiterates Algeron St. John-Brenon in the New York *Telegraph*. And why?

Because the average pianist is the most insufferable bore alive, and nothing can persuade pianists to curtail their programs and modify their exploitations of themselves. Sane pianists achieve extraordinary proficiency on their instrument and this when combined with high artistic sensibility and interpretative power—a very rare conjunction it may be said—secures them an enormous popularity. But anything short of this is unutterable tedium though it is profanation in me to tell it.

Josef Hofmann, adds Mr. Brenon, tells a story which illustrates the point. An eminent pianist was giving a recital, and a man who presented two tickets was held up by the ticket taker.

"You cannot go in," said the latter, "you are not in fit condition."

"Didn't I pay for my tickets? Aren't they in order?"

"They're perfectly in order, but, the truth is, you're drunk."

"Drunk! Drunk!" said the other, placing the tickets solemnly in his pocket. "Of course, I'm drunk. If I weren't drunk, would I come to a piano recital?"

Some Pittsburgh friends of Jules Falk, the violinist, have a cook whom we may call Malindy—color, ebony; weight, about 250 pounds. Malindy has one of Mr. Falk's advertising folders (embellished with his picture) tacked against the wall beside the kitchen range.

One day her mistress asked her: "Why on earth, Malindy, have you got Mr. Falk's folder tacked on the wall?"

"Well," confessed the ebon Venus, "ah kind a likes Mr. Falk, an' besides that, it makes mah husband jealous."

Mother (calling): "Jane, Jane! Please stop playing that Ornstein piece. It gets on my nerves."

Jane (from the next room): "But, mother dear, I'm not near the piano."

Mother: "Then what is that noise?"

Jane: "Its nurse spanking the baby."

In Bloomfield, N. J., there is a motion picture theater which recently changed owners, and the new manager's enterprise was set forth in this advertisement:

McIntire's Orchestra will play the latest song hits from "Rigoletto," "Lucia," "Tannhäuser," "Chin Chin" and "Kick In."

OUR SENSATIONS



Courtesy of "Judge"
When we are unexpectedly roped in to perform.

A Newark reader informs us that he sent tickets for the last Flonzaley Quartet concert to a good friend, who wrote him:

"I enjoyed it all, though I'll be hanged if I can see what there is to Moor's Preludes. I should call them 'Cat-squalls in E,' with the E string out of tune."

The Harvard Lampoon sent its opera critic to hear "Thaïs" and ordered him to keep his "copy" down. This is what he wrote:

*Thaïs, Lady
Morals shady;
Holy Prophet,
Preaches Tophet.
Lady Bawls;
Prophet Falls.
She Repents,
Love Prevents.
He Invades
Cloister Shades.
She Devout,
Passes Out.
Pangs Acute,
Follows Suit.*

"I cannot always tell what Pavlova interprets," admits Simeon Strunsky in *Puck*. "Is it Chopin? Is it resignation? Extraordinary fascination checking up individual interpretation of Pavlova with official interpretation in program, almost as certain of results as comparing what Boston Symphony means to you with what it means to Philip Hale."

BALLET AIDS DAMROSCH

Mme. Verhoeven's Dancers in Concert of Young People's Series

Walter Damrosch ushered in the dance music program of the Symphony Concerts for Young People at Carnegie Hall, on March 13, with remarks appropriately conceived in the blithe spirit of the occasion. Appearing before the row of palms which separated his orchestra players from the part of the stage reserved for the dancers, he addressed his young hearers in this vein:

"At the sight of this African jungle you no doubt expected not myself, but Theodore Roosevelt, to appear before you and tell of the wild animals that he hunted in Africa. However, there is

nothing more ferocious behind those palms than the peaceable members of the New York Symphony Orchestra. Although they are carnivorous, they do not eat human beings." The conductor then told his young auditors that as they had been so very good during the season, he was giving them a program that required no mental concentration on their part, but one in which the lilting rhythms would make their appeal instinctively.

Favorite of the orchestra's offerings was the Strauss waltz, "Roses of the South," at the close of which Mr. Damrosch had his men rise to acknowledge the applause. The Chabrier "España" Rhapsody was also roundly applauded.

Mr. Damrosch relinquished his baton to Victor Kolar, one of the first violins, during the dances which were interpreted by a selected corps of dancers from the Metropolitan Opera House ballet. The fine results gained by Mme. Pauline Verhoeven as ballet mistress and director of the ballet school were manifested in the artistic presentation of Valse Louis XV, Galimberti; a Bach Gavotte; the "Pavlova Gavotte," to the music of Lincke's "Glow Worm," and a Gypsy Dance by Edward German. In addition Eva Swain, the young American girl who was the *première danseuse* at the Metropolitan last season, revealed the ripening charm of her grace in the Delibes "Pizzicati" and the waltz from Thomas's "Hamlet." K. S. C.

KELLEY QUINTET PLAYED

American Composer's Work Introduced by Louisville Organization

Louisville, Ky., March 8.—The last of the series of six concerts planned by the Louisville Quintet Club was given at the auditorium of the Woman's Club on last Tuesday evening, before the usual large audience. The program was received with the warmest appreciation. The numbers were Schubert's String Quartet, Op. Posthumous; an arrangement by Karl Schmidt of an old English number by James Oswald, and Edgar Stillman Kelley's Quintet, op. 20.

The club comprises Mrs. J. E. Whitney, piano; Charles Letzler, first violin; Mrs. Alinde W. Rudolf, second violin; Victor Rudolf, viola, and Karl Schmidt, 'cello.

Frederic A. Cowles, organist and choirmaster of Calvary Episcopal Church, has arranged a series of organ recitals, which are being given each Saturday afternoon during the Lenten season. Assisting Mr. Cowles, as soloists, are Wilhelmina Williamson and Mrs. William Horner, sopranos; Virginia Hewitt Schafer and Ilva Ropke, contraltos; William Vick, tenor, and Harriet Poynter, violinist. These recitals are being largely attended.

The Bach Club gave an invitation concert at Baldwin's Hall on the evening of March 8. This club was organized by Mrs. J. B. Speed, one of Louisville's foremost musicians, for the purpose of giving four and eight-hand piano arrangements of orchestral works, under the direction of Karl Schmidt. The members of the club are all solo pianists and include Mrs. Verona di Garis, Nellie Chase, Etta Rosenfelder, Anna Hopper, Eugenia Goldstine and Mrs. J. B. Speed.

The program on March 8 embraced Haydn's Symphony in C Major, Arensky's Romance, Op. 18; Lassen's "Epi-thalamie," Bach's Concerto in C Minor, Gliere's "Air de Ballet" and Wagner's "Wotan's Abschied and Feuer Zauber."

H. P.

St. John's Passion and B Minor Mass in Bethlehem Bach Festival

BETHLEHEM, PA., March 6.—The tenth Bach Festival will be given at Lehigh University on May 28 and 29 by the Bach Choir of the Bethlehems. The program, as announced this week by Dr. J. Fred Wolle, conductor, will be the St. John's Passion on Friday, May 28, and the Mass in B Minor on Saturday, May 29. Charles M. Schwab, chairman of the Bethlehem Steel Corporation, is one of the leading guarantors of the festivals. Dr. H. S. Drinker, president of Lehigh University, is president of the choir.

Gordon Balch Nevin's "Song of Sorrow" and "Will o' the Wisp" were played by Clarence Eddy in a recent organ recital at the Panama-Pacific Exposition.

1914-15—SEASON—1914-15

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PIANIST

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CHORAL PROGRAM OF UNCOMMON CHARM

Musical Art Society's Second Concert Contains Matter of Extreme Fascination

Those who make it a point to lament the want of interest in choral music hereabouts might have found balm for their feelings at the season's second concert of the Musical Art Society of New York on Thursday evening of last week. Carnegie Hall was crowded as it has been for few other events this year and there was as much enthusiasm as for a popular soloist. Indeed, toward the close, applause took on a positively riotous character. The whole affair contained substantial food for reflection.

Frank Damrosch knows how to devise choral programs very nearly as fascinating as the orchestral ones which his brother constructs. Last week's, for the greater part, contained matter of extreme fascination. Following is the list in detail:

Three responses, "In Monte Oliveti," "Tristis est Anima Mea" and "Ecce Viduum Eum" (for chorus of mixed voices), Palestrina; "Jesu Dulcis Memoria" (Motet for four mixed voices), Victoria; "Crucifixus," Lotti; "Passion Hymn," Schreck; "Cherubim Song" (chorus of eight mixed voices edited by N. Lindsay Norden), Rachmaninow; "In Ecclesiis" (for double chorus with accompaniment of wind instruments and organ), G. Gabrielli; "Wie Bist Du Doch Schön" (Psalm for mixed choir of four voices), Grieg; "Enticing Sounds" Kjerulf; "Flax," Gretchaninow; Two Part-Songs, "Death on the Hills" and "Dreams Are Too Brief," Elgar; "I'm Seventeen Come Sunday," Grainger.

There is plenty here to invite prolonged discussion of an historical nature, but there is little opportunity for it at present. Suffice it that the outstanding features of the first part of the program were the three Palestrina numbers, Lotti's superb "Crucifixus"—a composition worthy of Bach—and Rachmaninow's "Cherubim Song," Gabriel's "In Ecclesiis," which marks the first tentative steps away from the old manner of sacred composition and in which is evident the attempt to heighten its eloquence by the introduction of instrumental means, is in itself monotonous and dry, however absorbing a document to specialists in the field of ecclesiastical writing. In this Mr. Damrosch was confronted by the difficulty of finding acceptable substitutes for the obsolete wooden cornetti demanded in the original. This difficulty he sought to solve by assigning the instrumental parts to trombones and cornets in bags (though the effect of the latter is scarcely notable), as well as by the addition of an organ part.

Among the modern works, Grieg's psalm and Grainger's folk-song stood out most conspicuously. The former, one of the last written of Grieg's compositions, is an exquisitely touching Norwegian melody, harmonized in Grieg's typical fashion. Grainger's refreshing song is familiar here and last week's audience redemanded it tumultuously.

The singing of the chorus was not at all times up to its usual standard. Tonally it left much to be desired and there was plenty of false intonation.

H. F. P.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

G. P. CENTANINI, the gifted composer, whose "Shelley Lyrics" for solo voice with piano accompaniment were recently praised in these columns, has done a very fine piece of work in a set of "Musical Sketches for Children" for the piano.* In these five little pieces, which in spirit are quite as pure and unaffected as are those in Schumann's "Jugendalbum," Mr. Centanini reveals lovely melodic feeling and much fancy. The pieces are a wistful "Petite Légende," "A Travers Champs" ("Boy Scouts"), "Valse Triste," "Complainte Bretonne," a charming piece in D Minor, *Andantino con moto*, with much of the folk in it, and a "Danse Vénitienne." They are not difficult to play, contain excellent points for teaching purposes and are inherently worth while from the musical standpoint, something which can be said of very few teaching pieces by contemporary composers.

An attractive song by Mr. Centanini comes to hand in "The Fickle Butterfly." It is one of those not especially individual songs in lighter vein which, though not especially individual, have a distinct melodic appeal and always win favor with audiences, critical and otherwise. The poem is by Jane Noria, the American soprano, who, in private life is Mrs. Centanini. The song is published both for high and low voice.

THE new Ricordi issues† are made notable by the appearance of a new song by H. T. Burleigh, to a poem by

*"MUSICAL SKETCHES FOR CHILDREN." Five Pieces, for the Piano. By G. P. Centanini. Prices 30 cents each the first two, 40 cents each the others. "THE FICKLE BUTTERFLY." Song for a Solo Voice with Piano Accompaniment. By G. P. Centanini. Price 75 cents. Published by the John Church Company, Cincinnati, New York and London.

†"HE SENT ME YOU," "JUST YOU." Two Songs for a Solo Voice with Piano Accompaniment. By H. T. Burleigh. "SWEET AND TRUE," "AFTERWHILE." Two Songs for a Solo Voice with Piano Accompaniment. By Irenée Bergé. Price 60 cents each. "SLEEP, BABE DIVINE" ("Entre le Bœuf"—from Gevaert Collection). Arranged by Victor Harris for Three-Part Chorus of Women's Voices, Unaccompanied (with *ad lib.* Second Alto Part). Price 12 cents. Published by G. Ricordi & Co., New York.

Frederick H. Martens, called "He Sent Me You," and a pleasing song by the same composer, "Just You," dedicated to Lucrezia Bori, the charming young Spanish soprano of the Metropolitan Opera House. There are also two conventional songs by Irenée Bergé, "Sweet and True" and "Afterwhile," which may appeal to a certain public, but which are not up to this excellent musician's standard.

Victor Harris has made an admirable arrangement of the old song from the Gevaert collection. "Entre le bœuf," well rendered into English by Wilbur Weeks. The title is "Sleep, Babe Divine." Nothing need be said about the arrangement, which is for three-part female chorus, with an *ad libitum* fourth part in score, except that it is in Mr. Harris's well known effective and musically manner. It is to be sung unaccompanied.

CYRIL SCOTT, one of England's most interesting composers, has added two splendid songs to his list. These are "Evening Melody," to an imaginative poem of his own, and "Lilac-Time," to a Walt Whitman poem.* Like the majority of Mr. Scott's songs, these are not intended for the rank and file of singers. They are difficult art-songs, especially the second, which makes demands on a singer's musical intelligence as well as on his voice. This one is dedicated to Maggie Teyte.

THREE new organ pieces from the press of the John Church Company are J. Frank Frysinger's "Herbstnacht" ("Autumn Night") and C. Edgar Ford's "A Caprice" and "Humoreske."†

Mr. Frysinger's piece is a simple little recital number, melodious and effectively conceived for the instrument. The Ford pieces, dedicated to Dr. William C. Carl, are in light vein. There are several meritorious moments in "A Caprice," especially in the D Flat portion. The C Major part following it, which serves as a middle section, descends unfortunately to the "moving-picture show" idiom, which seems to be afflicting many new recital pieces for the organ these days. The "Humoreske" is worthy of a performance on recital programs.

OF worth in teaching are Reginald Barrett's simple "Swinging" and Edward A. Mueller's "Valse Enfantine," for the piano. A duet for two pianos, four hands, Anice Terhune's "Bridal Song," has tunefulness to command it. Robert Rochelle is the composer of two simple piano pieces, incorrectly called "Two Elemental Teaching Pieces." They are far from being elemental (Mussorgsky's music is elemental) but are elementary. The titles are "Sunshine" and "At Evening."§

*"EVENING MELODY," "LILAC-TIME." Two Songs for a Solo Voice with Piano Accompaniment. By Cyril Scott. Published by Elkin & Co., Ltd., London. G. Ricordi & Co., New York. Price 60 cents each.

**"HERBSTNACHT" ("AUTUMN NIGHT.") For the Organ. By J. Frank Frysinger. Price 60 cents. "A CAPRICE," "HUMORESKE." For the Organ. By C. Edgar Ford. Price 75 cents each. Published by the John Church Company, Cincinnati, New York and London.

§"SWINGING." For the Piano. By Reginald Barrett. Price 50 cents. "VALSE ENFANTINE" By Edward A. Mueller. Price 30 cents. "SUNSHINE," "AT EVENING." By Robert Rochelle. Price 40 cents each. "BRIDAL SONG." For Two Pianos, Four Hands. By Anice Terhune. Price 75 cents. Published by the John Church Company, Cincinnati, New York and London.

A RTHUR H. RYDER, whose songs are always worthy of serious consideration, has given us another fine song in "Didst Thou Not Love Me." "Softly Soundeth Through My Soul," by Charles Fonteyn Manney, is an admirable setting of these Heine verses, which Mr. Manney has translated into excellent English. William Spencer Johnson's "From Oversea" has attractive lines, while Frederic Knight Logan's "Far and Near" will win favor through its facile melody.*

L OUIS R. DRESSLER'S "Behold the Risen King!" Adolph M. Foerster's "Song to the Saviour," Frederick Stevenson's "O Radiant Hour," Minnie T. Wright's "Love and Light" figure conspicuously in the Ditson sacred song issues.† Mr. Dressler's piece, which is with violin obbligato, is a bright and majestic Easter song. The other songs are all worthy.

A N attractive little book of songs "for children, big and little," according to the title-page, is Alberta N. Burton's "Seven Songs from Out-of-Doors" for a medium voice, with piano accompaniment.‡ They are unpretentious essays, simple in melody and harmony, yet quite free from banality and rather well executed. Especially interesting are "The Old Mission," "The Hop-Toad" and "The Other Side of the Hill."

A SET of "Holiday Sketches" for the piano, by Clarence Lucas, is one of the best issues that the Boosey press has given us in some time.|| Mr. Lucas has written many worthy compositions for the organ and piano and has won favor as a composer of serious purpose. In these new pieces he has added charming, musically contributions to the literature. Six numbers comprise the set, all published under one cover. Among the best is "In Alabama," a *scherzando* movement, in which Mr. Lucas has produced a good piece of jolly music, with rag-time syncopation here and there. He has introduced effectively a few measures of the negro spiritual "Nobody knows the trouble" toward the close. "An Interlude" also re-

*"DIDST THOU NOT LOVE ME?" Song by Arthur H. Ryder. "SOFTLY SOUNDETH THROUGH MY SOUL." Song by Charles Fonteyn Manney. "FROM OVERSEA." Song by William Spencer Johnson. Price 40 cents each. "FAR AND NEAR." Song by Frederic Knight Logan. Price 50 cents. Published by the Oliver Ditson Company, Boston, Mass.

†NEW SACRED SONGS. Published by the Oliver Ditson Company, Boston, Mass.

||"SEVEN SONGS FROM OUT-OF-DOORS." For a Medium Voice with Piano Accompaniment. By Alberta N. Burton. Published by the Oliver Ditson Company, Boston, Mass. Price \$1.00.

||"HOLIDAY SKETCHES." Six Compositions for the Piano. By Clarence Lucas, Op. 61. Published by Boosey & Co., New York and London. Price \$1.00.

veals a lovely melodic gift. It is aptly harmonized, with a momentary injection of modernistic harmonic feeling that is both appropriate and telling. The other movements are a "Barcarolla," "Pro Patria," a good Mazurka and a Spanish serenade called "In the Alameda." The pieces are not difficult of execution.

* * *

"THE Birth of May" is the title of a very pretty little piece for four-part chorus of women's voices, with piano accompaniment, by Gaston Otey Wilkins, a New York organist.* In this part-song Mr. Wilkins has written in a fluently melodious manner, with due regard for the leading of the voices. Some very attractive antiphonal effects are achieved by contrasting the sopranos with the altos. The piece is easy of execution and should be very effective.

A. W. K.

* * *

A FEW fairly simple piano pieces by Adelaide Heron come from the Clayton F. Summy Company.† The "Valsette" is transparently harmonized and is based upon an appealing little melody in E Flat. A middle section in G Minor has less to commend it. "Wood Nymph" is sprightly and derives piquancy from the time arrangement. The main theme gains little by repetition in major later on. The "Canzonet" may be profitably utilized to inject interest into the study of arpeggios. This would seem its excuse for existing.

* * *

T HREE compositions for piano by Carl Baermann, published by the Boston Music Company, possess little originality or outstanding merit.‡ The shortest and least noteworthy is an Idyl bearing the subtitle, "Louise in Her Garden." It is not difficult of execution. The "Valse Romance" is Chopinesque in parts and calls for a fairly well developed technique. Harmonically it is not exciting. A "Polonaise Pathétique" is more imposing, although it is too long. Technically it is decidedly taxing.

B. R.

* * *

"THE BIRTH OF MAY." Part Song for Four-Part Chorus of Women's Voices with Piano Accompaniment. By Gaston Otey Wilkins. Published by the Oliver Ditson Company, Boston, Mass. Price, 10 cents.

†"VALSETTE," "WOOD NYMPH," "CANZONET." Piano Pieces. By Adelaide Heron. Published by Clayton F. Summy Company, Chicago. Price 40 cents, net, each.

‡"POLONAISE PATHÉTIQUE," "VALSE ROMANCE," "IDYL." Three Compositions for Piano. By Carl Baermann. Published by The Boston Music Company, Boston, Mass. Prices, No. 1, \$1.20; No. 2, 90 cents; No. 3, 60 cents.

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R. A. LASLETT SMITH,
Central Commercial High School.
Newark, N. J., March 3, 1915.

BENJAMIN BERRY TENOR

Mr. Berry has a clear and appealing voice that is refreshingly youthful. His solos were delivered with ease and sincere expression.—Providence (R. I.) *Evening Tribune*, Nov. 28, 1914.

His solo as "Uriel" in "In Native Worth and Honor Clad" was enthusiastically received.—Providence (R. I.) *Journal*, Nov. 28, 1914. Third Appearance in Huntington, West Virginia

Mr. Berry, who has appeared in Huntington before, possesses a voice which is a lyric tenor of beautiful quality. So perfectly is his vocalization done that at times the voice seems to change to almost a robusto.—Huntington (W. Va.) *Advertiser*, Jan. 2, 1915.

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SAN DIEGO CONDUCTOR BUILDS ORCHESTRA FOR CITY'S FUTURE

Class of Chesley Mills Forms Nucleus for His Popular Symphony

SAN DIEGO, CAL., Feb. 24.—Chesley Mills, the conductor of the San Diego Popular Symphony Orchestra, is the man who has placed that organization of musicians upon the musical map of San Diego and of Southern California. He is the man who in the face of opposition and absolutely upon his own initiative severed himself from an old organization, known as the San Diego Symphony Orchestra, because in his estimation San Diego was capable of producing finer music and of reaching a higher standard of musicianship.

From the time that he started upon his venture, although obstacles met him at every corner, Mr. Mills has manifested no intention of withdrawing from his decision to show San Diego that he was right. It was no easy matter, when the influential people of the city were already pledged as guarantors of another organization, to extract from them enough financial support to tide the new orchestra over the first season.

Somehow he was able to get through last year financially. Those who know will tell you that it was sheer determination and the fact that he gave to the city of San Diego music of a standard which had not hitherto been heard here by any local organization. This season the prospect is brighter, for everyone now recognizes the worth of the Popular Orchestra. At the opening of the Exposition this orchestra appeared and it is



Chesley Mills, Conductor, Popular Symphony Orchestra, San Diego, Cal.

booked for yet another hearing on the fair grounds in the near future.

Mr. Mills is not only conductor of the Popular Symphony, for he has a studio where he teaches a talented class of pupils. Recently he has started an orchestra class, which meets each Friday evening and in which a few remarkably talented pupils ranging all the way from eleven years up meet to study how to play in a symphony orchestra. Thus Mr. Mills is not only a conductor now, but he is in the process of "manufacturing" an orchestra for the years to come.

R. M. D.

ALTHOUSE HEARD IN MUSICALE

Tenor Wins Enthusiastic Greeting from Beethoven Society

Paul Althouse, the Metropolitan Opera tenor, provided the chief element of interest in the fifth musicale of the Beethoven Society at the Waldorf-Astoria, New York, on March 13. With him appeared Mrs. Fred Newton Hess, soprano, one of the club's own members, and the Kahn Concert Trio, comprising Gordon Kahn, violin; Marion Regina Kahn, piano, and Erminie Kahn, cornet.

Important of Mr. Althouse's offerings was "A Song Cycle of Love" by Charles Gilbert Spross, to the text of John Proctor Mills. This work is dedicated to Mr. Althouse, and he sang the four songs with resonant voice and in finished style, the enthusiasm calling forth an encore at the close. Mr. Althouse was also com-

elled to add an extra after his deeply effective "Cielo e Mar" from "Gioconda."

Mrs. Hess did especially good work in Clifton Bingham's "The Swallows," also winning applause with Homer's "Sing to Me, Sing," and "The Star" by James H. Rogers. Harold Osborn-Smith was an extremely able accompanist for both singers.

Schubert's "Marche Militaire," Grieg's "Anitra's Dance" and the Triumphal March from "Aida" were the trio's enjoyable offerings, while the young pianist displayed promising ability in Chopin's E Minor Valse, and Erminie Kahn gave "Celeste Aida" as a cornet solo. At the close the trio added some Southern melodies a compliment to Mrs. Simon Baruch, a good friend of the Beethoven Society.

OMAHA'S VARIED EVENTS

Hamlin and Inga Orner in Concerts and Lecture by Dr. Powell

OMAHA, NEB., March 9.—One of the leading musical events of the season was a concert given yesterday afternoon at the Brandeis Theater for the benefit of the First Presbyterian Church building fund, under the management of Mrs. C. M. Wilhelm and Mrs. Charles Offutt. The artists presented were George Hamlin, with Jean Duffield as accompanist and Frances Nash, pianist. Mr. Hamlin sang, as always, artistically. Songs of varying character were brought out to the full by his marvelous vocal and interpretative powers coupled with pure diction in the several languages. He was ably supported by Jean Duffield. Frances

The New York American, Jan. 15, 1914:
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Nash, whose début occurred here recently with the Minneapolis Orchestra, was heard for the first time in solo numbers, giving a group of Chopin, two pieces by Debussy and the favorite Etude en forme de Valse of Saint-Saëns in a style characterized by brilliance and dash. She was received with warm enthusiasm and was obliged to add an encore to each number, as indeed was Mr. Hamlin.

An interesting concert was given on Sunday evening at the Swedish Auditorium when Inga Orner, Norwegian soprano, was heard, proving herself possessed of a voice of beautiful quality and wide range. She was assisted by Jear Undeland, one of our promising young violinists, who has a beautiful singing tone and agreeable style. Both artists were accompanied by Agnes Undeland, while excellent choral work was contributed by the Swedish, Danish and Norwegian Singing Societies, Norden, Dania and Nor, conducted by J. S. Helgren, Mr. Wolff and Mr. Hange, the big choral work being "Den Store Hvide Flok," by Grieg, sung by the combined chorus with Inga Orner, soloist.

A lecture musicale by Dr. Alma Webster Powell at the University of Omaha on Saturday night proved interesting by virtue of the advocacy of the establishment of national free schools of music, a cause to which the speaker is devoting a considerable portion of her energy and means. A varied program of piano music was given by Dr. Powell, who is a brilliant pianist.

Mary Münchhoff presented her artist pupil, Edith Flickinger, soprano, in a recital on Sunday afternoon, assisted by Ruth Spindler, violinist, and Helen Sadilek, accompanist.

E. L. W.

ance of "Hiawatha's Departure," besides singing several groups of songs. In the critical comments of the several concerts Mr. Phillips was accorded favorable notice because of his excellent tone and style. At each concert he was recalled many times and was compelled to add encores.

CADMAN ARIZONA PROGRAM

Composer and Princess Redfeather in Phoenix Indian Recital

PHOENIX, ARIZ., March 12.—The Indian Music Talk given recently by Charles Wakefield Cadman and Princess Tsianina Redfeather was the most successful musical event witnessed in Phoenix. This was the second appearance here within a year of these delightful artists and the audience gave enthusiastic approval.

Mr. Cadman's music talk was intensely interesting, and his piano numbers made a profound impression. No better interpreter of his songs could be found than Princess Tsianina, who charmed with the freshness and warmth of her contralto voice. The Lyric Club, under the direction of William Conrad Mills, gave several of Mr. Cadman's part songs, which added greatly to the enjoyment of the program.

GERMAINE
Schnitzer
Pianist

Denver Post, Nov. 7, 1914.

SYMPHONY CONCERT; SCHNITZER SPLENDID

Germaine Schnitzer covered herself with glory at yesterday's symphony concert. She played the great concerto by Tchaikovsky with fire and fervency. Those who heard the calm, intellectual interpretation by * * * * Tuesday night and then listened to the passionate yet polished work of the Austrian woman yesterday afternoon would hardly believe it was the same composition.

It was a great performance yesterday, however, almost electrical in its musical splendor. The artist, in personality, was beautiful, her glorious arms and her authoritative hands, which suggest Carreño, made her an attractive figure. Further, she seemed to have all the dreamy, almost tragic sentiment of the Slavonic composer. Schnitzer was decidedly superb.

The Rocky Mountain News, Denver,
Nov. 7, 1914.

MADAME SCHNITZER ENTHRALLS AUDIENCE

Austrian Soloist and Cavallo Orchestra Present Interesting Program at Broadway Theater.

By MARGARET ST. VRAIN SANFORD

An interesting program was given by the Cavallo Symphony orchestra and Mme. Germaine Schnitzer, the Austrian pianist, at the Broadway Theater yesterday afternoon. It has been said of Mme. Schnitzer that her sense of rhythm is so strong that she simply sweeps an orchestra along with her by the force of her own magnetism and this was quite true in her work of yesterday.

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GRAINGER PLAYS GRIEG'S CONCERTO

A Vital and Individual Performance with Philharmonic Orchestra

The extra New York Philharmonic matinée on Friday of last week proved to be not only one of the best attended but also one of the most alluring functions of the season in its musical aspects. But although the program began with Schubert's sublime C Major Symphony, about which no other conductor of local or visiting organizations has bothered himself thus far this year, the principal interest of the afternoon centered upon the performance of the Grieg Piano Concerto by Percy Grainger, who has in an incredibly short space become one of the most popular personages in the local arena of musical doings. The young pianist's sensational success at his recent recital greatly stimulated curiosity in his present appearance while his friendship with Grieg and the latter's fervent endorsement of his interpretation of the Concerto (he was to have played it under the composer's direction had not Grieg's death supervened) provoked extraordinary interest regarding the treatment it would receive.

Nor were expectations disappointed. Mr. Grainger's presentation quickly showed itself to be one of the most arresting heard here in many a day. Its keynote is individuality—an individuality as pronounced and as pervasive as one noted in everything that he played at his recital. The enormous rhythmic vitality, the wholesome energy and freshness manifested on that occasion gave promise of great results in a work which calls primarily for just such qualities, and one was struck from the outset by the incisiveness, the electricity and the buoyant spirit which fairly doubled the customary fascination of this red-blooded music.

Many of Mr. Grainger's tempi differ from those to which we have been accustomed; there was a far more marked deliberateness in the enunciation of certain phrases and a feeling for the rhetorical pause possessed by all too few pianists. The glorious slow movement was tenderly poetic though not sentimental; the *finale* had a vim that was exhilarating. With Mr. Grainger's tone sounded hard at moments and his performance was not altogether free of unfortunate slips. He

was applauded vociferously at the close and recalled numberless times to the stage.

Had Mr. Grainger not participated in the concert the afternoon would none the less have been notable for the presentation of Schubert's enduringly marvelous symphony—a work so eternally youthful that, by comparison, most compositions of the last decade or two sound stale and faded. Mr. Stransky brought out its teeming beauties thrillingly and with a perfect understanding of its romantic spirit. Like most conductors he took the exalting trio of the third movement too fast, but for the rest his reading commanded superlative praise. The other numbers were the love scene from "Feuersnot" and Dvorak's "Carnival" Overture.

H. F. P.

Tschaikowsky Program by New York Philharmonic

An extra New York Philharmonic concert, with a program devoted exclusively to Tschaikowsky, drew an audience of very good size to Carnegie Hall last Saturday evening. The roast beef of the program was the "Pathetic" Symphony, which was flanked by the "Romeo and Juliet" Overture, the Variation from the Third Suite and the "Italian Caprice" for which Mr. Stransky seems to have an abiding fondness. All of this music was superbly played, the symphony, as usual, commanding chief interest. We have had occasion ere this to observe that Mr. Stransky's reading of the marvelous work is the most satisfactory heard in this city since Safonoff and Nikisch.

H. F. P.

Gives "Vision of Sir Launfal" Reading with Setting for Organ

Mrs. Jean Slee Starr gave a dramatic reading of "The Vision of Sir Launfal," with a musical setting for the organ, at the Church of St. John the Evangelist, New York, on March 3. Mrs. Starr was supported by Sidney A. Baldwin, organist of St. James Church, Newark, N. J. Their arranging of the musical commentary on the Lowell poem, together with Mrs. Starr's effective delivery of the lines, made the performance an inspiring Lenten sermon. Preliminary to the poem Mr. Baldwin played the Dvorak Largo and the "Lohengrin" Prelude, and he suited the musical accompaniment aptly to the text. For instance, the Will C. Macfarlane Reverie accompanied the opening lines, "Over his keys the musing organist," etc. Other compositions used were MacDowell's "Midsummer" and "Midwinter," themes from "Parsifal," Jensen's "Murmuring Zephyrs" and the Grieg "Herzwunden."

A Surprised Composer

To the Editor of MUSICAL AMERICA:

I wish you to know that I appreciate your courtesy and that of Mr. Kramer in reviewing the concert of my composition at the Wanamaker auditorium, January 20, in your issue of January 30.

That magazines do not usually extend such a privilege to those who do not advertise in their columns, I am well aware; and I was much pleased with the very just criticism of my work, and the interest shown by the writer of the article.

Very truly yours,

FRANK HOWARD WARNER.

New York, March 6, 1915.

May E. Melius recently gave a talk on the American composer, Horatio Parker, and his oratorio, "Hora Novissima," before the Monday Musical Club, Albany, N. Y. She was assisted in the musical program by Mrs. Leo K. Fox, Mrs. Edgar S. Van Olinda and Mrs. Horatio S. Bellows, soloists.

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HAPPY OPENING OF PORTO RICO'S OPERA

Vicarino Star of First "Lucia"
at San Juan—Ensemble
Excellent

SAN JUAN, PORTO RICO, March 10.—The opera season given by the Mancini Opera Company at the Municipal Theater started off on the evening of March 4 with great success, the opening bill being "Lucia di Lammermoor." It served to present to the public of San Juan the greatest coloratura who has ever sung here—Regina Vicarino, who from her appearance in the first act to the end of the "Mad Scene," was vociferously ap-

plauded by an audience which filled the house from top to bottom. It also gave us a good baritone in the person of Mr. Malpica, who displayed a voice of the richest quality. The *Edgardo* was splendidly sung by Pilade Sinagra, who immediately established himself in the favor of his auditors. Mr. Viola gave a creditable representation of *Raimondo*, and Carlotta Gainor, a young American débutante was satisfactory as *Alice*.

The chorus was high class in every respect, and the conductor, Carlo Nicosia, formerly of the Manhattan and Century companies, in New York, deserves special credit for his masterly handling of the orchestra.

The second evening brought the operatic twins, "Cavalleria" and "Pagliacci," with Elvira Andreani, a young Neapolitan girl, as both *Santuzza* and *Nedda*. She displayed herself as a dramatic soprano of the first rank, and one who has a brilliant future in store for her.

The third evening gave us "La Traviata," which was a personal triumph for Miss Vicarino, who made of the rôle a real creation—a combination of Bernhardt and Patti. Mr. Jimenez sang the *Alfredo* effectively, showing a voice of most beautiful quality, and one which blended harmoniously with that of the diva.

Sunday night's "Rigoletto" was another success, with Vicarino as *Gilda*, Malpica as the *Jester* and Jimenez as the *Duke*.

Monday night's "Tosca" was a triumph for both Pilade Sinagra as *Cavaradossi* and Elvira Andreani as *Tosca*—an opera in which the orchestra continued to show the results of the effective wielding of Maestro Nicosia's baton. The attendance has been splendid up to date, and promises to continue so.

The début of Fausto Castellani, a dramatic tenor, who is said to be an artist of superior rank, is promised shortly, and this week the début of the ballet, in "La Gioconda," a performance which will also mark the début of Lilian Eubank, mezzo-soprano, and of Mr. Sorgi, basso.

V. G.

Temporary Business Organization for Huntington Club Formed

HUNTINGTON, W. VA., Feb. 27.—At a meeting held February 19 a temporary organization was effected by the Spring Festival Association, into the hands of which the business affairs of Huntington Choral Association have been placed. The officers are Charles N. Anderson, chairman; R. Page Aleshire, secretary, and J. H. Le Blanc, treasurer. The association is capitalized at \$5,000 and a charter will be taken out at once. Most of the stock has already been subscribed for.

The Huntington Choral Association has announced that it has been decided to give up the plan for the presentation of the oratorio "Elijah" at the coming May Festival. A popular program will be substituted.

Supplying "Tommy Atkins" with Music

Public subscriptions have made it possible to provide all British regiments with bands. Hitherto, while marching through the streets, "Tommy" has been obliged to depend upon music of his own making. He has trolled his favorite tunes and whistled his favorite march—"The Marseillaise." However, London despatches say that that is now a thing of the past, as the result of the generous response to an appeal for funds to provide music for all troops.

Honored for Serving Twenty-five Years as Conductor in New Haven

NEW HAVEN, CONN., March 3.—The Haingari Liedertafel of this city recently honored its leader, Max Dessauer, who has served in that capacity for twenty-five years. Several gold offerings comprised the society's tribute. A concert was given at which May B. Kelsey and the Dessauer-Twistwyck Trio were heard.

William Reddick Accompanist for Big Nielsen Tour

For the mammoth tour of one hundred and twenty concerts which Alice Nielsen is to undertake, beginning in April, William Reddick, the young American pianist, has been engaged as accompanist. Mr. Reddick has been associated with Miss Nielsen since last April and her complete satisfaction with his efficient work won him the engagement for this tour.

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PHILADELPHIANS PAY WARM TRIBUTE TO CONDUCTOR STOKOWSKI



Scene at Banquet at the Bellevue-Stratford, Philadelphia, Given by Members of the Philadelphia Orchestra as a Tribute to Their Conductor, Leopold Stokowski, and to the Committee in Charge of the Orchestra's Pension Fund

PHILADELPHIA, March 10.—Taking the form of an elaborate dinner, given in the North Garden of the Bellevue-Stratford, a tribute of admiration, good will and congratulation was offered last Friday evening by the members of the Philadelphia Orchestra to their conductor, Leopold Stokowski, and to his distinguished wife, known professionally as Olga Samaroff, who, however, was unable to be present. It was also an expression of thanks to the sub-committee in charge of the raising of a pension fund for the benefit of the musicians.

The dinner followed the two concerts given by the orchestra for the benefit of the fund, at the Academy of Music, on Thursday evening and Friday afternoon of last week, and had, as one of its most interesting features, the announcement that Mr. Stokowski had been re-engaged for a period of five years, following the expiration of his present contract next year. This announcement was made by Andrew Wheeler, secretary of the Orchestra Association, and was received with a very enthusiastic expression of gratification. In fact, the knowledge that the popular conductor's presence at the head of the orchestra is assured for so long a time is appreciated with genuine satisfaction not only by the loyal members of that organization, but by all musical Philadelphia as well. During his two years' residence here Mr. Stokowski has won high esteem for his personal at-

Announcement of Five-Year Extension of Orchestra Leader's Contract Made at Banquet in His Honor—Orchestra's Receipts \$11,000 in Excess of Those of Any Previous Year—Season of Thirty or Thirty-five Weeks, Instead of Twenty-five, in Prospect

tributes and the most cordial recognition of his undoubted artistic success.

C. Stanley Mackey was the chairman of the committee of orchestra members appointed to arrange and carry out Friday evening's event, but at the dinner he resigned the position of toastmaster in favor of Thaddeus Rich, the concertmeister, who presided with easy grace and fluency. With expressions of warm regard and admiration, Mr. Rich, on behalf of the members of the orchestra, presented Mr. Stokowski a beautiful loving cup, inscribed: "Presented to Leopold Stokowski by the Philadelphia Orchestra, in recognition of his artistic endeavors."

This token was received with visible emotion by the conductor, who referred to his musicians as "comrades," and expressed his desire to work with them as a man among men, as well as in their association as artists. The organization of a permanent choral society to assist the orchestra in such works as Beethoven's Ninth Symphony is one of the probabilities of the near future.

The absence of Mrs. Stokowski, who

was on a concert tour in the South, was the one disappointment of the occasion. To show that she was present in spirit, if not in person, the popular pianist, whose recital in the Academy of Music a few weeks ago provided a substantial foundation for the orchestra's pension fund, sent by wire from Atlanta, Ga., the following:

Greetings to our happy band,
The very finest in the land,
'Tis sad indeed to be away
On this auspicious, merry day.
To be your "soloist" at this feast—
By representing my sex, at least—
Would have been a deal more fun
Than any concerts under the sun.
I can only send this wish, however:
May you prosper, now and ever.

Andrew Wheeler, secretary of the Orchestra Association, in addition to announcing the re-engagement of Mr. Stokowski, also stated that, while this might have been expected to be an unsatisfactory year financially, the orchestra's receipts would exceed by \$11,000 those of any previous year. He was applauded with especial vehemence by the musicians when he added that there was a plan to

lengthen the regular season from twenty-five weeks, with two concerts a week, as at present, to thirty or thirty-five weeks.

Speeches were also made by Edward K. Bok, vice-president of the association; John F. Braun, Charles A. Braun, G. Heide Norris, Ralph Edmunds, C. Stanley Mackey and Arthur L. Tubbs, who, with Herman L. Dieck and Fullerton L. Waldo, were the special guests of the evening, while John K. Witzemann, the second concertmeister, and Hans Kindler, the young cellist, enlivened the occasion with humorous remarks and anecdotes. Toasts were drunk to Mrs. Stokowski, to Alexander Van Rensselaer, president of the association, who also was unable to be present, and to Hans Himmer, Otto Mueller and Henri Ch. Le Barbier, the three members of the orchestra detained by active service in the European war.

Beethoven Trio of Chicago in Ably Interpreted Program

CHICAGO, March 15.—The Beethoven Trio, M. Jennette Loudon, pianist; Otto B. Roehrborn, violinist, and Carl Brueckner, cellist, gave the second of its chamber music concerts at Assembly Hall last Tuesday evening, playing the Beethoven Trio, Op I, No. 3; the Schumann A Minor Sonata, for piano and violin, and the Brahms B Major Trio, Op. 8. The trio's ensemble is good and the members play with musical taste and technical finish.

M. R.

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MINNEAPOLIS MUSIC OF DIVERSE STYLES

**Alma Beck in Oberhoffer Event,
Tagore Recital and Concert
of College Orchestra**

MINNEAPOLIS, MINN., March 10.—The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, played the seventeenth popular concert of the season Sunday afternoon.

The feature was the playing of César Franck's D Minor Symphony. It was a glorious performance. The absence of Concert Master Czerwonky and Adolphe Dumont, also of the first violins, both having recently been under the surgeon's knife in acute cases of appendicitis, was noted regrettably.

Other appealing numbers were the stirring Polonaise from Glazounow's Suite, "Scènes de Ballet," two Elegiac Melodies for Strings, by Grieg; the Scene and Waltz from Guiraud's Ballet, "Gretna Green," and Scheinpflug's Overture to a Comedy of Shakespeare.

Alma Beck, contralto, was the assisting soloist. Miss Beck sang her two Arias in English. They were "O My Immortal Lyre," from Gounod's "Sapho," and "Oh, My Son," from Meyerbeer's "Prophet." A good voice, good style and excellent enunciation brought out considerable applause and favorable comment. Chaminade's "Silver Ring," with harp accompaniment by Henry J. Williams, pleased as an encore number.

Two programs of more than passing interest have recently been presented by the Thursday Musical. The one was the regular fortnightly concert on Thursday afternoon, in which the Choral Club, H. S. Woodruff, director, figured, with other experienced performers, as follows:

Gertrude Dobyns, pianist; Mrs. Charles S. Hardy and Walter Scott Johnson, violinist and pianist; Mrs. Marion Austin Dunn, organist; Mildred Ozias, soprano.

The second event was a "Tagore Recital" by Marie Gjertsen-Fischer, reader, assisted by Alma Johnson Porteous, contralto, and Caryl B. Storrs, music critic of the Minneapolis Tribune.

Mrs. Fischer gave a short biographical sketch of Rabindranath Tagore, following with a group of spoken songs, using the musical setting by the Minne-

sota composer, Arthur Koerner. Bertha Marron was at the piano.

Mrs. Porteous sang Mary Turner Salter's song cycle, "A Night in Naishapur," in her usual good style. Dr. Storrs made use of crayon and board in a comprehensive sketch of the "Relation of Music to the Other Arts."

The University of Minnesota has an orchestra called the University Symphony Orchestra. It consists of thirty men drawn from the "dissecting room, laboratory, carpenter shop and library." Donald Ferguson is conductor.

The orchestra gave its first concert yesterday afternoon in the University chapel. Gladys Jenness, pianist, was the assisting soloist. The program consisted of Schubert's "Unfinished" Symphony, Weber's Overture, "Preciosa"; Elgar's March, "Pomp and Circumstance," and MacDowell's A Minor Concerto. There was applause in good measure and encouragement in financial returns, to be devoted to purchase of music. What was called "old world prices" prevailed; being interpreted, the reading is "10 cents per." The sum of \$50 was realized.

F. L. C. B.

THEIR FIFTH RECITAL

**Bauer and Casals Again Play to a
Crowded Audience at Aeolian Hall**

For the fifth time Harold Bauer and Pablo Casals drew a crowded audience to Aeolian Hall, New York, on Thursday afternoon of last week. The continued success of these two artists goes far to contradict the reports that have been current all Winter of the sad depression due to the war which has robbed musicians of their legitimate patronage and sustenance. Last week the enthusiasm inspired by their ideally co-ordinated art fully equalled that of their previous recitals and their performances were again models of their kind.

The program contained Bach's G Major Sonata, Beethoven's in C Major, op. 102, as well as an unfamiliar but interesting set of variations by him on a melody from Mozart's "Magic Flute," and Grieg's Sonata in A Minor. So admirably done were the Beethoven Variations that the audience insisted upon a repetition of a portion of them. It was pleasant to renew acquaintance with Grieg's Sonata, which is none too often heard here, though it cannot be denied that it is not one of his strongest works. Excepting the fine *Andante* the composition falls far below the violin sonatas in G and C Minor both in substance and treatment.

H. F. P.

**Mrs. Beach's Music in New York
Churches**

Dr. William C. Carl, the well known organist of the First Presbyterian Church in New York, arranged a special musical program composed entirely of compositions by Mrs. H. H. A. Beach for the morning service on Sunday last. On Sunday, March 21, at St. Bartholomew's Church the Benedictus from her Service in A will be performed by the quartet and chorus under the direction of Arthur T. Hyde.

**Lloyd Cantata Sung by Lyric Society in
Racine, Wis.**

RACINE, WIS., March 6.—Under the direction of Jessie Waters Northrop, the Lyric Singing Society recently gave a pleasing concert, with Leonora Allen, soprano, and Russell Lewis, tenor, as soloists. The principal offering was the cantata, "Hero and Leander," by Charles Harford Lloyd, in which the two soloists sang the title rôles effectively. Alfred Hilker is the club's accompanist.

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ANOTHER THONG AT McCORMACK RECITAL

**Tenor Makes His Seventh New
York Appearance of This
Season**

John McCormack made his seventh New York appearance this season in recital in Carnegie Hall, last Sunday afternoon, before the usual McCormack audience, which packed the auditorium to its fullest capacity, including seating space on the stage and standing room. As before, Mr. McCormack was assisted by Donald McBeath, violinist, and Edwin Schneider, his able accompanist. It is safe to say that no other artist in the concert field has to his credit seven capacity houses in New York this season.

The program opened with two numbers by Handel, which were beautifully sung, and the second group included "Who Is Sylvia?" "Serenade" and others by Schubert. The melodic beauty of the "Serenade" gave Mr. McCormack full opportunity to display the qualities of voice which have endeared him to hundreds of music lovers. Acceding to popular request, Mr. McCormack included one group of Irish melodies by Moore. In the last of these, "The Harp That Once Through Tara's Halls," Mr. McCormack took full advantage of all the dramatic possibilities. It is in offerings such as this that he displays his versatility and his ability to sing with all the gripping power of the dramatic tenor, although his voice is essentially lyric in quality.

As on previous occasions, Mr. McCormack added many numbers to the printed program. Most of these were of the

ballad type and gave very evident pleasure to the audience.

Mr. McBeath played the "Meditation" from "Thais" with feeling, and in the majority of his numbers displayed beauty of tone, if not great breadth. He also added to the program.

What will probably be Mr. McCormack's last appearance this season will be an all-ballad concert by request at the Century Opera House on Sunday evening, March 21.

D. L. L.

ALDA WITH HAENSEL & JONES

**Noted Prima Donna to Sing in Concert
Under That Firm's Banner**

Mme. Frances Alda, one of the leading prima donna sopranos of the Metropolitan Opera Company of New York, who in private life is the wife of Mr. Gatti-Casazza, the managing director of that opera house, announces that hereafter her concert business will be in the hands of Messrs. Jones & Haensel, of Aeolian Hall.

Mme. Alda has been a member of the Metropolitan Opera Company since 1908 and ever since her New York début has been considered one of the opera stars of the first magnitude. In the concert field Mme. Alda enjoys the distinction of being one of the very few artists known as "box office drawing cards." Prior to and after her grand opera season and at intervals during the opera season Mme. Alda will fill a limited number of concert appearances.

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New York Evening Post,
March 4, 1915.

"Pianist of the first rank."
Richard Aldrich, New York
Times, Mar. 4, 1915.

The foregoing are representative
comments concerning Schelling's only
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How Fashion's Dictates Handicap Woman Climbing Artistic Heights

A Factor, Says Ethel Leginska, in Preventing the Attainment of the Level That Some Men Reach—How Miss Leginska Has Solved the Problem of Dress in Her Own Case—Tradition That "Woman's Place Is in the Home" Another Great Obstacle in Her Artistic Path

WHEN Ethel Leginska plays the piano, or at least it has been so in her recent appearances, she wears a unique costume designed for comfort, but also with an eye to the artistic. It is of black and white, a soft silky velvet and white brocade, with a hint of masculinity but without the hard monotony of masculine attire. The skirt is of black cloth, and the vest fits well, although it is not at all confining. It is of brocaded silk, a charming contrast to the soft white shirt which shows above, with a soft white collar and cravat. The cuffs are similar to those of a man's negligée shirt. Over this is the soft black velvet coat.

Her choice of this costume, Miss Leginska declares, is not an affectation, but her solution of the dress problem for women-pianists—a subject much discussed nowadays.

"I have contemplated just such an innovation for some time," remarked the pianist, "but it was not until recently, when I played in a hall that was a veritable ice-box, that I arrived at my decision thereafter to wear common-sense clothes, that would keep my arms and shoulders warm and at the same time leave room enough for perfect freedom of the arms. For, at this concert, my fingers were like icicles, and I was forced to leave the platform between the numbers of a group to warm them."

"Do you know," continued Miss Leginska, "that, to my mind, the nonsensical clothes that women think they are forced to wear nowadays, on account of the dictates of fashion, have been one of the chief factors in preventing women from attaining the same heights artistically as men. There is no such thing as sex in music or art. A feminine artist must acquire very much masculinity to become great, just as men must lose much of their masculinity and become



Ethel Leginska, the Pianist, in the Costume She Has Designed for Her Concert Appearances

to a degree effeminate to be a world-artist.

"No, I don't think that thus far, in any branch of fine art, women have achieved the same artistic level that some men have, and the main reason for this is that she has had to overcome many handicaps put in her way, one of which, as I have said, is the silly dresses she is forced to wear. Another large obstacle, if not the largest, is tradition. Even to-day man considers woman his mental inferior. Why? Because for ages he has been holding her down, believing that her place was in the home, and that she was not physically capable of making her way in the world. So that now, when a man marries, he expects his wife to give up everything just to make a home for him and bear his children; expects her to give up her calling, whether it be teacher, singer or actress.

"And woman is willing, too! Why? Because tradition says that she must give up active life, and keep in the background after marriage, and become dependent on her husband. That is the reason for many unhappy marriages. The latterday woman is accustomed to be self-reliant up to the time of her marriage.

"Another reason why the feminine sex has not advanced to the same level as the male, is lack of opportunity so far as education is concerned. Take, for instance, an American family of limited means, having two sons and two daughters. The first thought is to give the boys a liberal education, and only after they have been taken care of, is there money (if there is any left) spent on the daughters' training, which consists generally in dabbling in painting or music. This dabbling, to my mind, is worse than nothing, so far as usefulness is concerned."

W. J. Z.

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Fritz Kreisler Captivates Louisville Again

LOUISVILLE, March 5.—A new Fritz Kreisler appeared before a large audience at the Schubert Masonic Theater last evening and won the most enthusiastic applause that has been heard in a local concert room in many a day. When Mr. Kreisler was here last year there was a silvery perfection about his work that was amazingly beautiful, but this year there is more than that. There is all of the old perfection, plus—what shall we say? Is it the reflection of the experience he has been through since then? Whatever it is, it is the soul of his performance. And he was so anxious to please, so determined to give of his very best! And his very best was flawless perfection. Not a small part of the value of the performance was due to the admirable accompaniments of Carl Lamson. H. P.

Paul Dufault and Franklyn Holding in Providence Concert

PROVIDENCE, March 3.—Thoroughly pleasing in every detail was the performance on Thursday afternoon, at the Providence Opera House, by Paul Dufault, tenor; Franklyn Holding, violinist, and Romayne Simmons, pianist, with whom there appeared also Maurice and Florence Walton, the dancers. Mr. Holding played with rare technique and sympathy, and his instrument was a Stradivarius, loaned to him by John Coggeshall, of this city. Mr. Dufault charmed his hearers with his beautiful voice and perfection of enunciation, while Mr. Simmons displayed rare skill as an accompanist. J. F. H.

Toledo Männerchor Adds to Its Laurels

TOLEDO, O., Feb. 26.—In its second concert of the season the Toledo Männerchor added to its laurels last evening before a large audience in Scott High Auditorium. Mme. Anna Beitsosa, alto, of Berlin, was the soloist, accompanied by Mrs. Clara Koehler-Heberlein, pianist. Director Joseph Wyll was in charge of the male chorus of sixty. The auxiliary chorus of twelve boys contributed to one of the numbers. Herbert Davies, baritone, who sang the obbligato in the number "Die Rose im Thal" was enthusiastically received. F. E. P.

Emma Thursby's Concluding Musicales

Emma Thursby gave her last Friday musical of the season recently, a brilliant audience attending. Several of Miss Thursby's vocal pupils were heard, to-wit, Mme. Josephine Bettinetti, Estelle Harris and Mrs. Leila T. Gardner. The other soloists were Mme. Cecile Behrens, pianist, and Conte Ferri, tenor. A number of persons prominent in society and several noted musicians and painters were among the auditors.

Kreisler Recital in New Haven, Conn.

NEW HAVEN, CONN., March 3.—Fritz Kreisler's recital in Woolsey Hall recently was an event in the lives of New Haven music lovers. The great Austrian violinist played superbly; he was heard by a capacity crowd, which demanded an inordinate number of encores. W. E. C.

Boston Symphony in Providence

PROVIDENCE, March 8.—The Boston Symphony Orchestra gave its fifth concert here this season on Tuesday evening in Infantry Hall before the usual large audience. Dr. Muck gave a delightful reading of Sibelius Symphony No. 1. Anton Witek was the soloist in Bruch's G Minor Concerto. G. F. H.

Bianca Randall has added to her program a song, "Good Bye, Dear Eyes," which has just been dedicated to her by the composer, Clarence Wainwright Murphey.

MONTCLAIR CONCERT IN AID OF CONSERVATORY

Quartet of Soloists Appear in Interesting Performance for Benefit of Proposed Institute

MONTCLAIR, N. J., March 12.—The second and last concert in connection with the proposed new music conservatory was held in Club Hall last night before an audience which filled every chair and lined the walls with standees. Mr. Marmon, the head of the conservatory-to-be, again made an address, appealing to the audience to support a great institution located near New York City, yet not actually in the city, to which everybody in the country could have access without prohibitive rates.

The artists last night were Jeanne Woolford, contralto; Arta Williston, soprano, and Albert Spalding, violinist, with Lina Coen and André Benoit at the piano. Unannounced on the program and appearing as a delightful surprise was Leon Rothier, the basso of the Metropolitan Opera Company, who sang "Invocation" from Mozart's "Magic Flute," "Chanson d'Adieu," by Tosti, and Schumann's stirring "Two Grenadiers," all of which he delivered with superb effectiveness and always with richness of tone.

In Mme. Woolford we have a California contralto of great promise, musically trained entirely in the Peabody Institute in Baltimore. She is blessed with a remarkably beautiful voice, warm and resonant, and sings with abundance of feeling and a proper sense of coloring. She sang songs by Hugo Wolf, Strauss, Fielder, Rummel and Edward Maryon, and was heartily encored. The soprano, Miss Williston, offered the "One Fine Day" aria from "Butterfly," and a group consisting of Woodman's "Birthday Song," Grieg's "Solveig's Song" and an Ardit waltz song. Her performance was correct and her style somewhat academic and unemotional. Both Mme. Woolford and Miss Williston are at present coaching with Mme. Anne E. Ziegler, of New York.

Mr. Spalding played among several others one of his own compositions, "Alabama," a quaint and clever blending of popular "ragtime" rhythms and modern harmonies. He played beautifully and was recalled with much enthusiasm. W. F. U.

Lazar Samoiloff Sings for Theater Club

Lazar S. Samoiloff, the well known Russian baritone and singing teacher, whose studio is in Carnegie Hall, New York, delighted the audience of the Theater Club, Mrs. Mason, president, in the Hotel Astor, New York, on February 23. About 600 guests applauded Mr. Samoiloff heartily. Mr. Samoiloff possesses a large baritone voice of excellent quality. His singing of the Prologue to "Pagliacci" was particularly admired and he had to give two English songs as encores.



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M'CORMACK STAR OF BILTMORE MUSICALE

Mabel Garrison, Soprano, and Lucille Orrell, 'Cellist, Win Favor in Fourth Morning Concert

The fourth of the series of Friday Morning Musicales at the Biltmore Hotel in New York, on March 12, attracted an audience of considerable proportions, due largely to the fact that John McCormack had been announced as the principal artist. Mabel Garrison, the American soprano of the Metropolitan Opera House, and Lucille Orrell, a young American 'cellist, contributed to the program.

Mr. McCormack was heard in an aria from "Carmen," a group of Irish songs, Craxton's "Mavis," Schneider's "When the Dew is Falling" and Bizet's "Agnus Dei." Those characteristics of the tenor's singing which have given him the widespread popularity he enjoys to-day were again in evidence and there was much applause to reward him after each of his offerings. He added several encore songs to the printed list.

Miss Orrell displayed a tone that, while not particularly large in volume, had purity and smoothness. She plays with skill and has a facile technic. Her offerings included familiar 'cello num-

bers by Cui, Popper, Saint-Saëns and Klengel.

Miss Garrison's singing brought her a great deal of applause, which she earned by the freshness of her voice, and the excellence of her style and interpretations. As a singer of modern French songs she disclosed particularly gratifying qualities. Her contributions to the program included numbers by Duparc, Lalo, Thomas, Edward Horsman, Eugene Bonner and George Seamon.

The accompaniments for Mr. McCormack were played by Edwin Schneider and those for Miss Garrison and Miss Orrell by George Seamon.

Error in Crediting Critical Review of Mr. Vecsei's Début

The excellent critical review of Desider Vecsei's New York début reprinted in an advertisement in MUSICAL AMERICA last week and credited erroneously to the New York Evening Sun, appeared originally in the New York Evening Post.

Minnie Tracey's Recital Postponed

The recital at the MacDowell Club which was to have been given by Minnie Tracey on the afternoon of March 16 has been postponed until Monday, March 22, because of the illness of Miss Tracey.

RUDOLPH GANZ CHICAGO ORCHESTRA'S SOLOIST

Pianist Exhibits Virtuosity and Musicianship in Beethoven Concerto and Liszt Fantasie

CHICAGO, March 15.—Last week's regular concert of the Chicago Symphony Orchestra, under Frederick Stock, was made interesting through the appearance as soloist of Rudolph Ganz, who was heard in the Beethoven C Major Concerto and the Hungarian Fantasie by Liszt. In both of these two widely different selections the pianist showed his consummate artistry, musicianship and virtuosity. His interpretation of the Beethoven concerto was in the strict classic spirit, formal, refined and stylistic, while in the Liszt he carried his listeners with him in a whirlwind of technical brilliance, while not losing the rhapsodic freedom of the composition. His own cadenzas to the Beethoven concerto are conceived in the modern form. Mr. Ganz aroused tremendous enthusiasm.

The orchestra was heard in the Bach Suite, No. 4, in D Major, played with the proper restraint and tonal niceties, and the Chausson Symphony in B Flat, a thickly scored work of the school of César Franck, whose pupil this French

composer was. In its three movements the workmanship as well as the themes remind one of the Franck Symphony in D Minor. The entire program was excellently performed under Mr. Stock's direction.

Last Tuesday afternoon the orchestra was heard at Leon Mandel Hall in a symphony program given under Frederick Stock's direction. This was one of the regular concerts given by the Orchestral Association of the University of Chicago. The program consisted of the "Fingal's Cave" Overture by Mendelssohn, the second Symphony in D Minor by Dvorak, the symphonic poem, "The Sirens," by Glière; Wolf's "Italian Serenade" and "The Moldau," the first of the symphonic poems of Smetana.

M. R.

Four Choirs Unite in Program at Valdosta, Ga.

VALDOSTA, GA., March 5.—The four choirs' festival, a service of song by the combined choirs of the First Baptist, First Methodist, First Christian and First Presbyterian churches of Valdosta, provided a recent program of much interest. Conrad Murphree was the conductor, and among the participants were Marion Whittington, James Dasher, Mrs. O. B. Foster, Harry Stump, Sam Marks, Mrs. W. A. Pardee, Mrs. W. M. Oliver, Ernestine Varn, Mrs. F. Sagerholm and John McMillan.

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John Powell in Unique Recital for Richmond School Children

Pianist-Composer Takes Unusual Method of Expressing Gratitude for Appreciation of His Townspeople—A Surprisingly Alert and Discriminating Audience

RICHMOND, VA., March 4.—There took place in this city yesterday a unique recital in which every Richmond citizen had cause for pride. It was an entire program by John Powell, the pianist, given to the children of the public school as a mark of appreciation of the artist for his wonderful reception by his townspeople. To put it in the musician's own words, "I see no better way to express my gratitude to the public than through the children."

"John," as he is known to everyone, never had such an audience as was represented in that sea of young, upturned faces, nor has his heart warmed to any other gathering as it did to these future men and women, who, tired from their labors in school all day, many without dinner, crowded in the City Auditorium, to the number of 4,500, and listened with rapt attention to every note the artist played. So great was the crowd that it overflowed to the stage, and when Mr. Powell appeared his reception was an ovation. His program follows:

Beethoven's "Moonlight" Sonata, Schumann's "The Merry Farmer," "May, Little Morning Wanderer," from "Album for the Young," and "Child Scenes"; "Knight of the Hobbyhorse"; "Almost too Serious" and "Traumerei"; Chopin's Prelude in A Flat, Minute Waltz and "Black Study"; MacDowell's "To a Wild Rose" and "Shadow Dance"; the pianist's own "Banjo Picker" and "Merry-go-round"; Tschaikowsky's "Sleigh Ride"; Ole Olesen's "Butterflies" and Liszt's "Dance of the Gnomes" and Hungarian Rhapsodie, No. 6.

It was surprising to see with what discrimination the children applauded. The Chopin and Tschaikowsky numbers, along with the pianist's two numbers, scored heavily. The climax of the concert came at its conclusion, when, on motion of Ferdinand Ebel, chairman of the school board, the entire audience rose with a mighty "aye" to thank the



Above, John Powell and a Group of His Auditors Photographed after the Pianist's Recital for Richmond School Children. Mr. Powell appears to the left, with black hat. Below, from left to right, Ferdinand Ebel, Chairman Public School Board; Mr. Powell, W. Hubert Betts, Mr. Powell's Manager, and Walter C. Mercer, Director of Music in Richmond Public Schools. The pictures were taken in front of the City Auditorium

artist and to let him know, as Mr. Ebel put it, that no matter where he might go in the world he had the love and good wishes of the children of Richmond. For nearly an hour, the stage and street around the auditorium was crowded with youngsters eager to shake the pianist's hand.

G. W. J., Jr.

"In a Persian Garden" Feature of New Dorp (S. I.) Benefit Concert

NEW DORP, S. I., March 10.—For the benefit of the New Dorp Public Library a worthy song recital was given in the Moravian Parish House on March 8. Liza Lehmann's "In a Persian Garden" was the principal offering. It was finely sung by Mrs. A. H. S. Holt, soprano; Flora Hardie, contralto; Joseph L. Mathieu, tenor, and L. Kendrick Le Jeune, basso. The concert was under

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Mr. Le Jeune's direction. The pianist was Madge Messenger, who contributed Chopin etudes to the program which followed the Lehmann work. The assisting soloists were Florence Moender, cellist, and W. A. Forrest, baritone.

Augette Forêt's Tour to Pacific Coast and Hawaii

Augette Forêt, who since her recent successful New York recital has appeared in Servian folk-songs at a Servian conference at the home of Baroness de Ropp, followed by a recital at the Hotel Plaza for another Servian conference, leaves New York this week for the Pacific Coast to fill engagements there. During the last week in April Miss Forêt gives three recitals at the Opera House in Honolulu, Hawaii, whence she returns to the Pacific Coast, to remain the balance of the season. Should the war be over in May, Miss Forêt will return to England then to fill some contracts which she was forced to break when hostilities began. At any rate, she returns to New York in October to fill dates already contracted for here and throughout the country.

Longy Club Closes its Season in Boston

BOSTON, March 6.—The third and last concert of the season by the Longy Club took place on the evening of the 3rd in Jordan Hall. The club was assisted by Mr. Longy's pupil, Mary Fay, who sang Fauré's "Après un Rêve," Gedalge's Serenade, Henri Busser's "Venus, Etoil du Nord." Miss Fay has a clear, rather

light soprano, and sings with exceptional understanding. Mr. Sand, the admirable clarinetist of the Boston Symphony Orchestra, played Weber's Clarinet Concerto with uncommon brilliancy and beauty of tone. The ensemble compositions were a Suite for flute, oboe, clarinet and piano, by Amberg, and Mozart's Serenade for two oboes, two horns, two clarinets and two bassoons. Amberg's Suite is in three movements, "Seguedille," "Devant la Cathédrale" and "Ronde Villageois." It is interesting music in a light vein. The music of Mozart was interpreted by these admirable players of wind instruments with consummate art.

Mme. Ohrstrom-Renard's Pupils in Brooklyn Benefit

For the benefit of a worthy charity a concert was given in Brooklyn last week by Mme. Ohrstrom-Renard, the prominent vocal teacher. Mme. Renard presented three of her gifted pupils. Mary Adele Hays, lyric soprano, sang splendidly David's "Charmant Oiseau," Gaynor's "The Night Has a Thousand Eyes" and Gilbert's "Minuet-La Phyllis," and Mrs. George Edmondson, dramatic soprano, made a favorable impression in Russell's "Sacred Fire," Saar's "Little Gray Dove" and Spross's "Will o' the Wisp." Viola Uddgren, who specializes in impersonations of children's songs, won favor in such pieces as "When Daddy Was a Little Boy" and "The Doll Song." The concert was very successful and a request has already been made to repeat it.

Misses MacMartin and Dilling and Mr. Bloch in People's Concert

The concert at Cooper Union, New York, on Sunday evening, March 7, under the auspices of the People's Institute, presented Edna MacMartin, soprano; Alexander Bloch, violinist, and Mildred Dilling, harpist. Miss MacMartin won favor in the "Balatella" from "Pagliacci" and songs by Massenet, Spross and Tanara. For Mr. Bloch there were the Wagner-Wilhelmj "Albumblatt," Burleigh's "To the Warriors" and "Sun Dance" and the Wieniawski Polonaise in D. He played these brilliantly and was well received. He was accompanied ably by his wife, Blanche Bloch.

Miss Dilling received much applause for her playing of pieces by Bach, Debussy, Hasselmans, Cady and Pierné, which she delivered with rare virtuosity.

A Great Source of Inspiration

To the Editor of MUSICAL AMERICA:

I enclose my check. I surely enjoy your publication; it is a great source of inspiration to me in my musical life, isolated as I now am, away from all musical enjoyment.

I am proud of the stand MUSICAL AMERICA takes for music in this country, for it is a great stimulus to our native composers, as well as to other musicians, students as well as artists.

I eagerly look for news from Grand Rapids, Mich., where I once lived and studied voice with Mme. Bruce Wikstrom.

Wishing you continued success.

LYDIA BALDWIN
(MRS. C. H. BALDWIN.)
Asotin, Wash., Feb. 27, 1915.

CHRISTINE MILLER CHARM斯 MUSIC LOVERS IN DALLAS

Contralto Presented by Study Club—
"Butterfly" Scenes in Concert at
Scottish Rite Cathedral

DALLAS, TEX., March 3.—Music lovers of Dallas are indebted to the Music Study Club for the rare treat afforded them when Christine Miller was presented in an invitation musicale in the palm garden of the Adolphus Hotel. Miss Miller has a charming personality and sang with feeling and artistry. She scored brilliantly in "The Wind Song" and "The Star" by James H. Rogers. The entire program was delivered in the manner one would expect from such a fine artist, and she had valuable support from Harriet Bacon MacDonald, her accompanist.

The Choristers of St. Matthews Cathedral, the pupils of Highland Park Academy, and the Scottish Rite Cathedral Quartet, assisted by Elise Hay, contralto, under the direction of David E. Grove, Jr., presented a musical program at the Scottish Rite Cathedral on February 17. The program was heard by a large and appreciative crowd. The first part of the program consisted of concert numbers from "Faust," "Three Little Maids," "Sweethearts," "Lucia" and "The Grand Duchess." The second part of the program was a group of dances directed by Mrs. J. H. Meyer. After this came 3 incidents in "Madame Butterfly" the singers appearing in costume. The cast was as follows: Cio-Cio-San, Helen Bell; Suzuki, Elise Hay; Pinkerton, David L. Armsher; Sharpless, Martin W. Powers; Goro, D. F. Danford; Trouble, Hugh E. Prather, Jr.; Play-of-the-Golden-Sunbeam, Bernard Dunlap; Sweet-scented Pine-Tree, Margaret Barry. This was directed by Mr. Grove, who accompanied the work at the great organ.

A series of organ recitals on the organ at the Scottish Rite Cathedral on alternate Sunday afternoons has proven popular and attractive, drawing capacity houses. The recitals were given by David E. Grove, Jr., Mrs. J. H. Cassidy and Alice Knox Ferguson. E. D. B.

Percy Richards Assists Swedish Singers of Providence

PROVIDENCE, R. I., March 3.—The Verdandi, a Swedish singing society, gave its twentieth annual concert last night in Tama Theater, before a crowded house. Under the leadership of Oscar Ekeberg, the club sang unusually well. It was assisted by Lieut. Percy Richards, baritone, who for a number of years has been studying in Italy and whose beautiful voice, combined with a fine stage presence, added much to the enjoyment of the audience. J. F. H.

Eva Gauthier Offers Unique Program in Orange, N. J.

Eva Gauthier, the Canadian mezzo-soprano, who has aroused such interest in New York with her unique programs of Javanese and Malay songs, appeared before the Woman's Club of Orange, N. J., on Wednesday evening, March 3. She added to her usual program a lecture on music and several modern songs, which included Debussy's popular "Fantoches."

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Conservatory Training Abroad a "Jack-of-All-Trades" System

As Observed in Germany, Class Instruction Does Not Develop Individuality of Student—Fails to Penetrate Depths of Artistic Resources—Its Good Qualities

By ISRAEL AMTER

(Second Article)

THE American musical student abroad (at least in Germany) must choose between two styles of instruction—class instruction at a conservatory or private instruction. Each has its advantages and drawbacks, which do not counterbalance each other, however, since they are related to different departments.

Class instruction is the basis of conservatory work, in which very little individual treatment can be given. Three, four or five pupils for a piano lesson lasting one hour! The teacher must be a titan of mentality, versatility and personality that can lend himself to such varying requirements within the space of an hour. Very adverse individualities claiming equally diverse treatment! Theory in large classes of from six to even fifteen pupils! As most students take up theory and composition perfunctorily, since they are obliged to attend the classes, the instruction is inane. And even if they were not so—it is obvious that in one hour, little attention can be given to the requirements of the individual student.

If the teacher discovers a promising talent and cultivates it, in this hour of instruction he will find an opportunity to give some helpful suggestions. But that is all. The depths and heights cannot be touched! If one has the fortune or misfortune to have a famous man as a teacher, the latter's genius will so override one, it will embrace so much, that

a lesson will consist of "yes," "no," "change this to D flat," "G sharp would be better there. Try it on the piano." (This was an actual experience.)

Promotes Mediocrity

As a consequence, conservatory training, (within the experience and knowledge of the writer) is useless for the student with exalted aims. As the standard of every school is based on what the average student does and can do, a conservatory favors and promotes mediocrity.

This is obvious in that a school of this kind makes a compromise with the mighty question of tuition fee. It reduces it to such a figure that training is placed within the reach of a large number of people—even those of the lower classes (in Leipzig, it is less than \$30.00 for a term of three months). The conservatory must either be richly endowed or have a large number of students, in order that the services of prominent men may be secured. Both of these features obtain in Leipzig. We shall deal with the question of "prominent men" later on.

As a result of this compromise, *Musenunterricht* (teaching of large numbers simultaneously) obtains. What the student cannot pay for out of his pocket, he does out of his development, which is not as it should or might be.

There are other features, however, that must be mentioned on the credit side of the account. There is orchestra practice (compulsory), lectures on the

history and esthetics of music, of late, rhythmical gymnastics, chorus practice, conducting, weekly concerts, at which also compositions by the students that are adjudged worthy by the teachers are performed.

Self-Criticism Developed

This latter is an important item. Self-criticism is a rare quality and usually expands as the ability to express oneself grows in the musical art, as one's musical ideas and the technique of representation broaden; or as one's comprehension of the compositions of the masters develops. Can the young student judge what he has done or can do? As a rule, his enthusiasm outruns his skill. Then again, the plaudits of friends and the malice of ill-wishers cannot serve as a guide for the development of the individual. The musical student must be given full and free opportunity to show what he can do, and, as a composer, to have his works performed. It is not in order to dazzle the eyes of others or even to attract the attention of the world to him (for only the conservatory students learn of it), but in order that he himself may learn both from the good and bad of his works.

The Leipzig conservatory affords another feature: every other week, the students receive a ticket to the general rehearsals of the famous "Gewandhaus" concerts for a very nominal price (five cents). Tickets to the opera, concerts and the theatre may also be obtained at reduced rates.

It is apparent from the above that as a conservatory student, one may obtain an "all-round" training, the training that helps to make the really accomplished musician. But it is also apparent that training of this character cannot extract the last artistic resources of the student and bring them to light. It is not deep, not thorough, not penetrating enough. It is too much the "jack-of-all-trades" system.

It might be contended that the student should work out his individuality himself, only seeking the aid of the teacher as a guide. Delius, Elgar and Schoenberg were autodidacts.

It is possible that these three composers reached a plane that they never would have attained otherwise. But we must not overlook one fact: They are all composers. And as composers, they diligently studied the works of the masters, hence they are not absolute autodidacts.

Helps Pupil "Find Himself"

Now what is the purpose of instruction? Merely to facilitate and accelerate training. Although nothing is absolutely wrong or absolutely right, the experience and knowledge of the teacher assist the pupil in obtaining a judgment that to him, the pupil, either through the influence of the teacher (i. e. his personality), or through his own evolution, becomes steady and trustworthy. In other words, teaching is not a function for giving the teacher a means of livelihood, but for removing the stumbling-blocks and doubts of the pupil and helping him in "finding himself."

As the arts becomes more complex, the help of the teacher becomes more imperative. Else we get into a bog and hardly can extricate ourselves.

Is personality such a shallow thing that a few minutes' contact opens up all

recesses? Is it not something to be studied and analyzed? So few people know their own personalities. Can a disinterested outsider—or even one interested—dive down into it and find hidden traits in the flash of a wand? Is it not something that even the explorer must pause before and consider?

This is the great defect in the conservatory method for the student who aims at the highest—the most powerful in him. He, therefore, generally prefers the private teacher.

(To be continued)

Compositions of Gustav L. Becker
Please at Athene Club Meeting

At a meeting of the Athene Club, held on March 4, at the Waldorf-Astoria, the soloists were Gustav L. Becker, pianist, and Mrs. Adele Rankin, soprano, both of whom were well received. Mr. Becker scored with his own "Forest Brook" and Polonaise in E and works by Haberli, Bach and Brahms. Mrs. Rankin sang Mr. Becker's "Nightingale" and "Lullaby," as well as the "Bell Song" from "Lakme" and numbers by Brahms and Ronald. Maurice Lafarge was the efficient accompanist.

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I have heard Mr. Giacomo Guinsbourg's pupils on several occasions at his studio in New York City, and I found all his pupils guided in a systematic Italian *bel canto* method of singing, which naturally reflects the ability of their teacher. With sincerest wishes for your success, Mr. Guinsbourg. Very truly yours, Edward Lankow, basso, formerly of Metropolitan and Boston Opera Companies.

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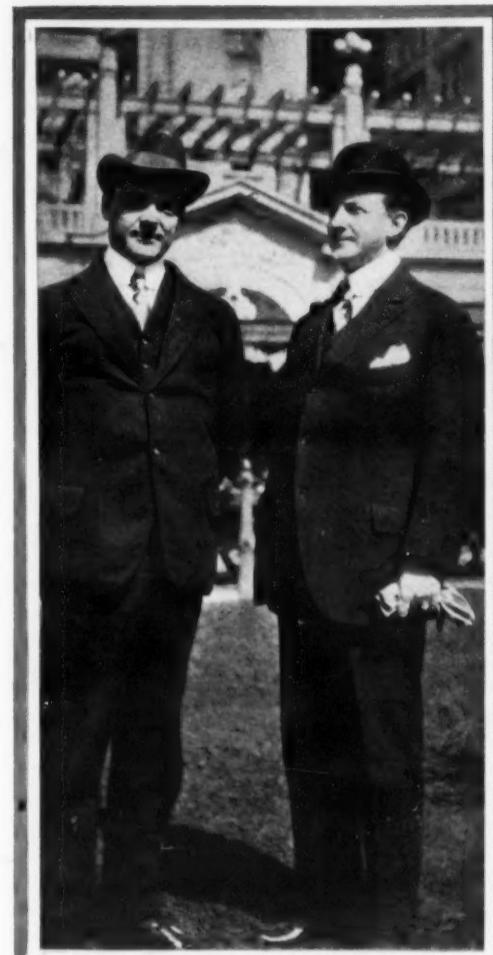
SAN DIEGO, Cal., March 2.—A visit to San Diego and the Exposition by Henry Hadley, conductor of the San Francisco Symphony, and his brother Arthur, the 'cellist, was much enjoyed here last week. The two musicians seemed delighted with the Exposition and spent many hours visiting the exhibits and "doing the Isthmus." San Diego musicians have had a chance recently to see the jolly side of many well-known artists, including Zimbalist, McCormack, Sam Chotzinoff, Myrtle Elvyn and these latest visitors from San Francisco.

A tea and reception was given by the social committee of the Woman's Board of the Exposition, Mrs. George McKenzie, chairman, on Friday afternoon, February 26, in honor of the Messrs. Hadley. At this time Arthur Hadley delighted those present with four 'cello offerings, including Pergolesi's "Nina," Air, Handel, Elegie, Henry Hadley, and Gavotte, David Popper. Henry Hadley accompanied at the piano and the short hour of music was enjoyed to the full by the society and musical folk present.

One of the singers heard recently at the Exposition with the outdoor organ was H. E. Cavanaugh, tenor of Santa Barbara, who accompanied the large delegation from his city to the San Diego Exposition. Mr. Cavanaugh's work was tremendously applauded by a crowd of 2,000 who attended the Sunday afternoon concert.

The Amphion Club presented Mrs. Leighton McMurtrie (Edna Darch), soprano, and Cecil Teague, pianist of New York, at its last afternoon, February 24. Mrs. Alice Barnett Price was the accompanist of the day, and several of her songs were sung by Mme. Darch. The worth of both these San Diego women is such that San Diego is very proud to own them. Mr. Teague's numbers found appreciation with the goodly audience and he was forced several times to grant encores.

Although Mme. Schumann-Heink is improving in health, on account of continued indisposition, the noted contralto, who is at present at her home in Gross-



Arthur and Henry Hadley at the Panama-California Exposition

mont, only a few miles from this city, was forced to-day to decline an invitation to sing on a program given at Hotel del Coronado by Mrs. Duval Mack, dramatic teacher.

The Mendelssohn-MacDowell Club on Monday evening introduced John Lane Connor in readings, together with George Edwards, a local musician and composer, Mr. Connor's offerings including "The Raven," to the musical setting by Hawley, played by Mr. Edwards; selected poems by Mrs. Fannie Hodges Newman, a San Diego woman, and Longfellow's "King Robert of Sicily," to a musical setting by Mr. Edwards.

R. M. D.

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Frederick Gunther's Concert Appearances

Frederick Gunther, the popular New York bass baritone, was the soloist at the Winter concert of the St. Cecilia Society of Poughkeepsie, N. Y., Charles Melville Eastman, conductors, on Wednesday evening, February 24. He was well received in songs by Bergh, Burleigh, Gilberté, Brown, Brahms, Schubert and "Mephistopheles's Serenade" from Gounod's "Faust." On February 18, he appeared at the New Assembly at the Hotel Plaza, New York, singing songs by Mary Helen Brown, and on February 10 as soloist with the Mundell Choral Club of Brooklyn. Mrs. Gunther, soprano, and her husband were the singers in the Mary Helen Brown program at the Wanamaker Auditorium on February 24 and also appeared with the Festival Quartet before the Sphinx Club at the Waldorf-Astoria on February 16.

Smith College Orchestra Heard in an Ambitious Program

NORTHAMPTON, MASS., March 8.—Rebecca W. Holmes led the Smith College Orchestra through an exceedingly attractive program on March 3. Schubert's "Unfinished" was the principal offering and it was followed by the Andante Cantabile of Mozart's D Major Violin Concerto, played with understanding by Jeannette L. Sargent. Three Folk Songs, the third an Irish reel, arranged by Grainger, aroused much interest. Mary C. Tanner, violinist, played Bruch's G Minor Concerto. She won repeated recalls. Tschaikowsky's "Marche Slav" closed the program. W. E. C.

Charles W. Clark's Successes in Vassar and Montreal Recitals

Charles W. Clark, the noted baritone, appeared as soloist in the Mme. Donaldson concerts in Montreal on February 21 and made such a strong impression that he was immediately engaged for a return appearance to sing "Elijah" in the same series of concerts on March 18. He appeared in recital at Vassar College on March 12 before a large audience, and his work was received with much enthusiasm. F. Wight Neumann, the Chicago manager, has secured his services for a recital at the Illinois Theater on March 28, and he will also be heard with the Haydn Choral Society of Chicago in the "Creation" on April 9.

Miss Jeffords in British Benefit Concert at Providence, R. I.

PROVIDENCE, R. I., March 1.—Among the resident artists contributing their services to the concert given in aid of the British Relief Society of this state yesterday afternoon was Geneva Holmes-Jeffords, the accomplished young soprano, student of Harriet Eudora Barrows. Miss Jeffords again confirmed her well established high musical standard by her artistic delivery of a song group, consisting of "Long, Long Ago" (Old English), "Within a Mile of Edinboro Town," Scabdi, and "Abide With Me," W. H. L.

Chicago Violin and Vocal Recital

CHICAGO, March 8.—Irene Stolofsky, violinist, assisted by Clara Jensen, soprano, gave a recital at the Illinois Theater yesterday afternoon, and in the Bach Concerto in A Minor, the Pibroch Suite by MacKenzie and several short numbers disclosed technical gifts, a tone of pleasant quality and musical understanding. A string quartet accompanied the Bach Concerto. Miss Jensen was heard in the "Caro Nome" from "Rigoletto" and a group of songs. M. R.

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BALTIMORE SOPRANO IN A SUCCESSFUL DÉBUT

Elizabeth Gutman Katzenstein Sings Russian, Yiddish and American Songs with Colorful Effect

BALTIMORE, March 4.—A song recital of considerable charm was given last night in the Assembly Hall of the Lyric by Elizabeth Gutman Katzenstein, who made her local début as a professional singer in a program which contained some striking Russian and Yiddish folk songs besides Russian and American art songs.

Mrs. Katzenstein possesses a lyric soprano, which is used with skill in gaining colorful effects. Her *legato* in *mezzo voce* is produced with smooth, even quality and, in more dramatic outbursts, too, warmth and richness of tone are evident. These qualifications were manifested in a group of eight Russian folksongs, in which the interpretative powers of the singer became apparent. In some quaint Yiddish folksongs Mrs. Katzenstein gained a wonderful success with the imaginative features of her art.

In her presentation of five songs by American composers, Mrs. Katzenstein again disclosed fine interpretative instincts. Songs by Palmer, Brewer, Salter, Carpenter and Rummel were given with breadth and style. The depth of feeling and dramatic valuation revealed in the closing group of Russian art songs, by Gretchaninow, Balakirew, Rachmaninow and Paschalow, gave further evidence of her abilities.

Mrs. Katzenstein's work represents the efforts of American training entirely, and the fine showing made on this occasion is not only a credit to her talent but a significant display of the art standard as it exists in America.

F. C. B.

"Messiah" Sung in Boise, Idaho

BOISE, IDAHO, March 4.—One of the most interesting of recent events was the "Messiah," under Dwight E. Cook, director of the choir at the Methodist Church. This production was given with local soloists and chorus.

Eugene Farmer gave a lecture recital in Roswell, Id., last week. He spoke on international progress, and played several violin numbers. This course is headed by Bearle Hall, and is given by the school as an educational feature.

A new entertainment bureau, originated by Pearl Tyer of this city, promises to become not only one of the best educational features but a permanent organization. She enlists the aid of Boise talent to visit nearby towns as far as Half Way, Ore., and gives lecture recitals, the object being to create a desire for good music in the rural districts.

O. C. J.

Percy Richards Scores Successes in Club Concerts

The noted Swedish basso, Lieut. Percy Richards, has recently sung in concerts at the New York Press Club, New York Theater Club, at the Hotel Astor and at the Rainy Day Club. It is said he aroused intense enthusiasm by his dramatic singing of "Die Beiden Grenadiere," by Schumann. In his répertoire were Italian songs by Tosti, Grieg songs sung in the Norwegian language and Swedish folk-songs. On March 8 Lieutenant Richards sang at the National Arts Club, where he was a guest of honor at dinner with F. Hopkinson Smith.

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AFRICAN MUSICAL EXPLORATION

EXPLORER James Barnes, as **MUSICAL AMERICA** related recently made thirty phonograph records of the songs of the natives of Central Africa, of which he succeeded in bringing out only four, except for nine others which he was able to remember and dictate later to a musical friend. The songs which he heard impressed him as bearing a strong similarity to our negro songs, though this fact should not be surprising.

Thirteen songs, and only four of those exact reproductions of the aboriginal, is not a great number from which to make deductions. The nine songs transcribed by memory and dictation, however suggestive and interesting, can scarcely, because of the idiosyncrasies of civilized memory and the inadequacy of civilized

notation, preserve much of the aboriginal subtleties of the songs. The examples which Mr. Barnes presents incline to bear out the testimony of the historian Ambros as to the general character of such songs, and to render invalid the deductions of Lafcadio Hearn, who unsuccessfully attempted to trace back the song of the American negro to its most remote and primitive form, in the hope of arriving at the original Congo song.

Negro song in America is an extensive, varied, elusive and complicated matter. It is inconceivable that any real light could be thrown upon it by a few examples recorded in some part of Africa. If any light is to come from this source it could only happen through someone making most extensive musical explorations throughout Africa, and returning with hundreds, perhaps thousands of records, through which satisfactory studies, comparisons and deductions could be made. A. F.

"NIELSEN" RECORDING HORN

New Device for Graphophone Named in Honor of Soprano

Alice Nielsen, the prima donna soprano, who is to start in April on a five months' tour of the South and West, during which she will sing in approximately one hundred concerts and recitals in the Chautauqua series, has been spending a number of days in New York making records for one of the phonograph houses. It was found that the recording device in ordinary use did not produce entirely satisfactory results and arrangements were made to use a different type of horn. This horn is square in shape and it has been named the Alice Nielsen recording horn. This is the second time a device used in the securing of master records has been named for an artist, the other being the Caruso horn, a device perfected for the special purpose of taking Caruso records.

Miss Nielsen has made a large number of records of American folk-songs and other compositions by American composers.

BAUER IN CHOPIN PROGRAM

Brooklyn Hearers Rejoice in Pianist's Mastery of Interpretation

It is seldom that homage to Chopin is paid with as artistic a touch as that given by Harold Bauer, the distinguished pianist, at the Brooklyn Academy of Music on March 7. Of the works of this composer were heard Etude in C Minor, op. 25; three posthumous Etudes; Fantasy, op. 49; Ballade in F Minor, Etude in G Flat, an encore; Sonata in B Flat, op. 35; Barcarolle, Nocturne in C Minor, Scherzo in B Flat Minor, and as final encores, Waltz in E Minor and Etude in C Minor. In these exceedingly varied numbers Bauer was revealed as a master of technical emergencies and a painstaking analyst. His brilliancy was especially marked in the B Flat Sonata.

G. C. T.

Another New York Appearance for Hutcheson

Owing to the success of Ernest Hutcheson's Bach concert on February 24 Loudon Charlton has decided to present the distinguished pianist in a recital at Aeolian Hall on March 23.

WESTWOOD CHORUS CONCERT

Philip James Conducts New Jersey Event with Beddoe as Soloist

WESTWOOD, N. J., Feb. 27.—The Westwood Musical Club, Philip James, conductor, gave its second concert of the present season on February 26. Assisting the club appeared Dan Beddoe, tenor, Ward Lewis, accompanist, and George Shackley, organist.

Praiseworthy was the singing of the chorus in the "March of the Templars" from Gade's "Crusaders," a Brahms Gypsy Song, Horatio Parker's cantata "Dream-King and His Love," Mr. James's "I Know a Maiden Fair to See," Festa's "Down in a Flow'r Vale," Nevin's "Mighty Lak' a Rose" and the "Pilgrim's Chorus" were praiseworthy. Mr. Beddoe's much admired offerings were the aria "Cielo e Mar" from Ponchielli's "Giocanda," the Kremser-Spicker "Hymn to the Madonna" with the club and songs by Burleigh and Squire.

Seraphin Eugene Albiner, violinist, Michael Lambert, 'cello, and Mr. James, at the piano, played the Alder arrangement of excerpts from Delibes's "Lakme" and short pieces by Chaminade, Gillet, and Grieg.

Julia Culp's Art Observed in Holyoke, Mass.

HOLYOKE, MASS., March 9.—A noteworthy musical event occurred on March 3, when Julia Culp, the famous Dutch mezzo-soprano, gave a recital in High School Hall. The program, a simple one, was a choice specimen, comprising a Schubert group, a few old English lyrics and several Brahms songs. The lied singer delivered these with fine repose and brought to bear upon her interpretations splendid artistry. Coenraad v. Bos, her superb accompanist, contributed two groups of piano works. The audience was very large and it evidenced its appreciation frequently. W. E. C.

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WAR COSTS GOSNELL HIS POST IN GERMAN THEATER

English Bass-Baritone Added to List of Musical Refugees in America as Result of Conflict

An English bass-baritone of service in Germany, who has been driven by the war as a refugee to America, is Vivian Gosnell, now settled in New York for concert work.

He had a contract with a German theater for this season, but that was nullified by the war. Mr. Gosnell has already appeared auspiciously in a concert at Aeolian Hall, New York, and in one of the Rubinstein Club's musicales.

After studying in London for several years with Edwin Wareham, he

went to Berlin with Franz Proschowsky who, declares the singer, did wonders with his voice. Mr. Gosnell gained valuable experience in the Hoftheaters of Coblenz and Halberstadt, where he sang the leading bass parts. Last year he spent in Berlin for the purpose of studying the dramatic baritone roles, and during this time he gave a successful song recital at the Choralien Hall in Berlin, besides many other concert engagements in the German capital. His Berlin success was followed by his London concert in Bechstein Hall.

Mr. Gosnell relates that he owes much to the late accompanist and composer, Erich Wolff, with whom he had the privilege of working some three years ago. While working in the German theaters he helped some of his colleagues with their voices, and in return, received from them aid in the matter of German dictation. He has studied "Elijah," "The Messiah" and other oratorios, but his chief interest is in the old Italian songs and lieder classics. Vocally, his aim is to give dramatic emphasis and color without spoiling the beauty of tone in legato singing.

Lada's Dance Program Charms Audience in Toronto

Lada, the danseuse of the modern Russian choreographic school, recently gave a brilliant performance under the auspices of the Duke and Duchess of Connaught at the Queen Alexandra Theater in Toronto. The theater was packed, and Lada was received enthusiastically. Benjamin Lambord of New York acted as the musical director and proved himself an able conductor and pianist. In an old Slav Dance the dancer, in a cos-

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tume secured while she was a student in Russia, and which had been worn at the court of Catherine the Great, MacDowell's Shadow Dance, and pieces by Schubert and Gliebre found the most approval.

MCCORMACK AT RICHMOND

Virginia Hearers Take Delight in His Finely Lyric Singing

RICHMOND, VA., Feb. 26.—Despite a downpour of rain and the beginning of the Lenten season, a large audience turned out to hear John McCormack in his first recital here. The noted tenor was assisted by Donald McBeath, violinist, and Edwin Schneider, accompanist.

McCormack poured out his glorious voice unstintedly from the opening aria, "Deeper and Deeper Still," from Handel's "Jephtha," to the closing "El' lucevan Le Stelle" from "Tosca." His program included the famous groups of Irish songs, besides the numerous encores, such as "I Hear You Calling Me," etc. Perhaps his best work occurred in Alliston's "The Lord Is My Light," which was a fine virile bit of singing. His skill as a bel canto exponent was evident in the "Mignon" aria, "In Her Simplicity." The audience was responsive throughout the evening. Repeated cries for "Tipperary" rang through the auditorium, but they were met with a shake of the head and a frown. Especially beautiful were the encores, "Now Sleeps the Crimson Petal," "Mavis" and "How Could I Do Else?"

Mr. McBeath was warmly received as a conscientious young artist. Richmond has not heard such an admirable accompanist as Edwin Schneider since Frank La Forge last played here with Mme. Sembrich. W. Hubert Betts, local manager of the concert, is receiving much commendation for his untiring efforts in bringing first-class attractions to Richmond, in many cases at a personal loss to himself.

G. W. J., JR.

Los Angeles Quintet's Recent Program Literally "All-American"

LOS ANGELES, CAL., March 5.—The "Made in America" slogan was thoroughly applied at the last concert of the Brahms Quintet on February 27, in Blanchard Hall. An all-American program, comprising works by Mrs. Beach, MacFadyen, Gena Branscombe, Huntington Woodman, William Hammond and Stillman-Kelley, was presented by American artists, who used instruments especially constructed for ensemble work by a local instrument maker. The soloist was F. G. Ellis, baritone, who was accompanied by Blanche Ebert. The personnel of the quintet is as follows: Oskar Seiling, first violin; Louis Rovinsky, second violin; Rudolf Kopp, viola; Axel Simonsen, cello, and Homer Grunn, piano.

Symphony Orchestra for Waukesha, Wis.

MILWAUKEE, Feb. 27.—A symphony orchestra of forty members has been organized by musicians of Waukesha, a Wisconsin city of less than 10,000 population. N. F. Pazik, who inaugurated the campaign for the orchestra, has been chosen director, and he has turned over to the new organization his valuable collection of orchestral compositions. Beecher Burton, tenor, will be the soloist at the first concert, which will be given early next month.

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JULIA HEINRICH'S RECITAL

Soprano Returns to New York Concert Field after Long Absence

After a lengthy absence from the New York concert field, Julia Heinrich, daughter of the prominent New York composer and teacher, Max Heinrich, returned to it Tuesday afternoon of last week when she gave a recital in the Little Theater. Her program contained Handel's "Care Selve," Schubert's "Im Frühling," Schumann's "Provenzalische Lied," songs by Franz, Brahms, Max Heinrich, Mrs. Beach, Marion Bauer, Mendelssohn, Dvorak, Liszt, Brückler, Weingartner and others.

Seven or more years ago Miss Heinrich sang here as a contralto, and as such is pleasantly remembered. In the course of time she went to Germany and has since been changed into a soprano. To-day her voice is unmistakably the latter in range and timbre. The young woman is an intelligent and conscientious singer. She phrases excellently, handles her voice on the whole with skill and reveals interpretative insight which, though limited, is agreeable within its

limits. Yet her voice was singularly colorless last Tuesday and often thin, while the placement of certain tones and breath support seemed occasionally open to question. That these deficiencies may to some extent have been the result of nervousness is not unlikely.

At all events the audience liked Miss Heinrich's work greatly and omitted no opportunity to prove the fact. Several encores and repetitions were demanded.

H. F. P.

To keep pace with the musical growth of Victoria, Tex., E. Kingswell Smith, a local teacher, is planning a series of monthly public recitals.

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VOCAL INSTRUCTOR

NEW BOOKS ABOUT MUSIC

WHAT must be considered unquestionably the most important work of its kind yet given to the public is A. Eaglefield Hull's "Modern Harmony," published by Augener, Ltd., London, and advanced in America by the enterprising Boston Music Company.*

With the advent of the new music, which has come to us despite the protests of those who would have us go on in the post-Wagnerian manner, it was but natural that some broad-minded musician should set himself the task of making a thorough, comprehensive investigation of the music of the future, as forecast by those men who have courageously broken away from all tradition and blazed paths which must lead to a new light.

Dr. Hull, who is an English musician of high repute, has undertaken this Herculean task and has accomplished it with distinguished success. In his prefatory note he says: "The present work is intended, not to supplant, but to supplement the existing harmony books. Whilst Ouseley, Stainer, Prout, Jadasohn and Riemann theorized right up to the art of their day, the harmony books written since then have avowedly been founded largely on their predecessors. During the last fifteen years immense developments in the tonal art have taken place, and a formidable hiatus between musical theory and modern practise has been created. It is the aim of the present book to fill in this gulf as far as possible." The sanity of such a statement is patent; it contains the spirit in which Dr. Hull has set about his work and it is a guarantee, at the same time, of his indisputable sincerity.

Too many essays on modern music have contented themselves with discussing Strauss, Debussy and one or two other prominent figures and with that allowing their research to cease. Not so in the case of this book, in which you may find everything through the "Five Orchestra Pieces" of Arnold Schönberg. The only ultra-modern whose name I do not find mentioned is Leo Ornstein, and I believe the reason for this to be that his music was not published when Dr. Hull wrote his book, the Ornstein pieces having been on the market only since July. Nor do I think that he heard Mr. Ornstein play them in London last Spring. I shall be very much mistaken if he repudiates them when he has heard the composer play them.

The chapters of the book are devoted first to a general glance at modern music, "Greater Freedom on the Old Lines," "Scales—Modal Influences," "The Duodecuple (or twelve-tone) Scale," "The 'Whole-Tone' or 'Tonal' Scale," "Some Other Scales," in which the call of the East in music and Scriabin are discussed, "Altered Notes and Added Notes," "New Methods of Chord-Structure," "Resolutions, Elisions and Cadences," "Impressionistic Methods," "Horizontal Methods," "Later Harmonic Tendencies," "Modern Melody," "Modern Rhythm," "Modern Form" and an admirable "Conclusion." Dr. Hull makes it quite clear that modern composers are

*"MODERN HARMONY." By A. Eaglefield Hull. Published by the Boston Music Company, Boston, Mass. 1914. Cloth, pp. 235.

not a thing apart, and, to show it, quotes a passage from Guillaume de Machault, a fourteenth century composer, in which one is amazed to find sequences of sevenths quite as M. Debussy employs them. There are other examples of this kind, too, and they are pertinent and destined to make cock-sure persons rub their eyes.

To attempt to describe the wealth of material which Dr. Hull presents is impossible. One can merely state that no one has treated this vast subject with so much sense, with such freedom of thought, with such liberality toward all idioms as he has. And what is more, he has actually analyzed every phase of modern music through Schönberg. Whether or not Schönberg should be analyzed is another matter. Whether or not the harmonic build of some of the chords which confront us in Strauss's "Elektra," which Dr. Hull gives, is meant to be scrutinized in this way we must be frank in saying we do not know. But we are certain that such analysis is helpful in pointing out to those who believe that modernists are charlatans, that even some of the things which sound so ill at first are conceived by artists in a logical manner; in short, that they are not the work of men who, in their desire to startle the world, heap dissonant Pelion on discordant Ossa and call the result music. For unfortunately there are still many who believe that is how most modern music is written.

At the back of the book there appear some "exercises" which Dr. Hull has prepared. They call for harmonizing figured basses and scoring them at the same time for orchestra; for writing a *fugato* on a given subject for string quartet. Then there are melodies to be harmonized for quartet, for orchestra, etc. There are examples of figures and chords with directions as to how they are to be treated, even a rhythmic suggestion on the note C upon which passages of "impressionist" chordal successions are to be erected. Dr. Hull's advice that a short piece for piano be written on certain chords—which the Australian composer, G. H. Clutsam, has aptly termed "double-barreled"—and his hope that students will work out some eleven-part chords for orchestra like those given in an example from Schönberg's "Erwartung" seems a bit *précieux*. His intentions are nevertheless of the best.

The volume is important without question. It shows us that latter-day developments are not irrational; it proves that the biggest men are those who understand the technique of composition and who innovate, not through their wish to be different, but because the means of expression of those who have preceded them is entirely too limited for their message. And best of all it is, in truth, comforting to know that an English doctor of music, a native of that country which for years has been known for musical views which seemed embodied in the honest square-cut harmonies of Stainer and Sullivan has a vision reaching far out into the future, a mind broad and unprejudiced and the courage to place himself on record as the defender of the most "ultra" developments of modern musical art. His achievement is undoubtedly a step forward for England artistically.

A. WALTER KRAMER.

* * *

"A STUDY of Modern Harmony" is a little book by René Lenormand, a French composer and critic, issued by the Boston Music Company. This work was reviewed in detail in this journal by Herbert F. Peyser a year or more ago when it appeared in French. The edition now under discussion is the English translation by Herbert Antcliffe.

M. Lenormand, unlike Dr. Hull, whose work we have just discussed, is not a cosmopolitan in spirit. He is a Frenchman and deals but with his own nation's achievement. Instead of calling his book "A Study of Modern Harmony," he

*"A STUDY OF MODERN HARMONY." By René Lenormand. Translated into English by Herbert Antcliffe. Published by the Boston Music Company, Boston, Mass. 1914. Cloth, pp. 142.

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geously woven a literary style or greater fluency and felicity of expression. Moreover, the matter of his discourse is engaging even when it offers the widest latitude for divergence of opinion, disclosing as it does profound aesthetic intuition and a penetrating critical sense. True, he has hobbies and in respect to these his perspective seems at times measurably distorted. But such is after all a recognizably human failing. His latest volume, a series of essays under the collective title "Nature in Music,"** has all the earmarks of his characteristic manner, all its virtues and its shortcomings. Hence, it is one of the truly notable books of the Winter.

It contains seven essays—"Nature in Music," which is subdivided into "Tonal Landscapes" and "Music and the Sea"—"Death and the Musicians," "Strauss and the Greeks," "The Opera in English Question," "A Note on Montemezzi," "The Place of Grieg" and "A Musical Cosmopolite," otherwise Charles Martin Loeffler.

In the first of these Mr. Gilman pays especial tribute to the naturalistic tone painting of Debussy, D'Indy, Loeffler and MacDowell, commenting incidentally and with understanding on that of Wagner. In the second, one is pleased to note the importance which he assigns to MacDowell's "Sea Pieces." Mr. Gilman, in fact, deserves unbounded thanks for his repeated and convincing disclosure of the true stature of Edward MacDowell. Would that others appreciated and understood the American tone-poet as he does!

"Death and the Musicians" and "Opera in English" will repay careful reading, though they offer nothing fundamentally new. With much acumen Mr. Gilman lays bare the weakness and the strength of Strauss in his essay on that composer. "A Note on Montemezzi" is a protest launched against the popularity of "L'Amore dei Tre Re," the music of which the writer finds to be devoid in ideas of distinction, character and individuality. He denies it a place beside "Pelléas," "Elektra" and "Rosenkavalier" and laments that the first two of these works should have aroused less critical enthusiasm than Montemezzi's work.

Now, there is undoubtedly some truth in Mr. Gilman's contention that the music of "L'Amore" lacks sharp personal touch and distinctiveness of profile. But all of this has been duly admitted even by those who have most ardently praised it. What particularly aroused delight in the little tragedy, however, was the manifestation of profound sincerity and irrefutable idealism of which every bar of the score bears the indelible stamp—conditions which, in so young a man as Montemezzi, have a potential value far more significant than the "inseparable individuality" which Mr. Gilman finds rightly enough in Puccini.

"The Place of Grieg" is found by Mr. Gilman to be midway between the respective locations assigned to him by his most enthusiastic supporters and by his detractors. He scoffs freely at those who find in Grieg the "latest harmonic atmosphere" as well as at others who decry his works because they are not imposing in structure. In the Loeffler article the Alsatian-American composer comes in for much deep-felt praise—a great deal more, indeed, than those who cannot see through Mr. Gilman's eyes think warrantable. But one should, at least, be thankful for such light as his ardent advocacy throws on a composer not too often heard hereabouts.

HERBERT F. PEYSER.

FREDERICK J. CROWEST'S "Advice to Singers," which has been out of print for about five years, appears in a carefully revised and newly bound edition from the press of Frederick Warne & Company, New York.§ Mr. Crowest is widely known as the author of a number of valuable books on musical topics, and the reappearance of this little book will no doubt prove highly welcome to singers. Vocal students will find it a valuable guide for its pertinent remarks on habits, diet, pronunciation, voices and their qualities, instruction, books and masters, practice, style and expression, time in singing, choice of music, physiological surroundings and exercises. A number of exercises with accompanying instructions are given in the concluding chapter.

B. R.

* * *

IT is always a pleasure to read Lawrence Gilman, however much one may be impelled to disagree with him. For he is invariably interesting and says whatever he has to say beautifully. Indeed, few if any American critics possess so luminous, richly colored and gor-

*"YOUNG PEOPLE'S HISTORY OF MUSIC." By James C. Macy. Revised Edition. Published by the Oliver Ditson Company, Boston, Mass. Cloth, pp. 147.

**"ADVICE TO SINGERS." By Frederick J. Crowest. Published by Frederick Warne and Company, New York. pp. 128. Price 50 cents, net.

***"NATURE IN MUSIC." By Lawrence Gilman. John Lane Company, New York. 1914. Cloth, pp. 220. Price \$1.25 net.

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POPULARITY OF FLORENCE MACBETH

American Singer to Appear Fifteen Times in State of Minnesota Alone

WHEN A. J. Bernhardt, who is managing the present concert tour of Florence Macbeth, the American soprano, visited Minnesota lately, to book three engagements for the singer, he found that the demand for this popular young singer was so great that in that State alone it would be necessary to arrange for fifteen concerts.

The widespread popularity of Miss Macbeth noted by her manager is not confined to her own country, for the London critics have paid high tribute to her art and voice. Some of them went so far as to predict that she was the natural successor to Mme. Patti.

Miss Macbeth captivated London through her concert and operatic performances when she was only twenty-three years old. She subsequently sang in guest appearances in the Hamburg Opera House and was principal coloratura soprano with the Chicago Opera Company. Her other operatic successes were achieved in guest performances with the Century Opera Company in New York, at the opera in Budapest, the Royal Opera in Dresden, and the Braunschweiger Ducal Opera House. She was to have sung this Winter at the Royal



Photo (C) Colling, St. Paul

Florence Macbeth, the American Coloratura Soprano

Opera in Berlin, the Hofoper in Vienna and the Imperial Opera in Moscow and St. Petersburg, but the war interfered with the fulfilling of these engagements.

Miss Macbeth has appeared also with many of the leading orchestra, including the Lamoureux in Paris, the London Symphony and Queen's Hall Orchestras in London, and the English Philharmonic Society of Liverpool.

First Appearance this Season of FRIEDA HEMPPEL SOPRANO of the Metropolitan Opera Company



Frieda Hempel as "Eva" in *Die Meistersinger*

New York World, March 13, 1915.—Co-operating with the admirable playing of the orchestra was the no less praiseworthy accomplishments of the singers, of whom the most artistically satisfying was Mme. Frieda Hempel. She made Eva the same vocally delightful and dramatically realistic character presented last season. The Metropolitan has not, in many years, known its equal.

New York Sun, March 13, 1915.—Frieda Hempel's Eva was undoubtedly a novelty to most of the audience, though not entirely new to those whose business it is to observe such matters. She sang the part at a matinee near the close of last season and met with cordial approval. Miss Hempel's Eva had the same personal charm and vocal merit as it had in the one performance of last season.

New York Tribune, March 13, 1915.—In Miss Frieda Hempel the company has an Eva who in innocence and maiden charm, in sweetness of demeanor and in sweetness of voice, is above praise. Her Eva is an exquisite creation.

New York Press, March 13, 1915.—Frieda Hempel repeated the good impression she had made last season as Eva.

New York American, March 13, 1915.—Miss Hempel was a pretty, pleasing and youthful Eva. She sang with charming quality of tone and gave an altogether satisfying impersonation.

New York Herald, March 13, 1915.—As Eva Miss Hempel was pretty nearly ideal. Her enunciation was a model of distinctness, her voice had beauty and her acting was excellent.

New York Telegraph, March 13, 1915.—Mme. Frieda Hempel sang the quintette and the lovely pages preceding it with sweet and silvery brilliance.

New York Evening Sun, March 13, 1915.—Frieda Hempel's liquid tone matched with Eva's music and her success was close to that of her Princess in "Rosenkavalier."

MARK HAMBOURG'S RECITAL

Huge New York Audience Nearly Riotous in Enthusiasm Over Pianist

Mark Hambourg gave his second New York recital within a few weeks at Aeolian Hall last Sunday afternoon and, although the weather invited far more to open air diversions than to concert-going, the house was surprisingly crowded. The pianist received a series of amazing ovations. Enthusiasm that tended to become fairly riotous was visited upon him after practically every number.

The program contained Beethoven's C Major Sonata, Op. 3, the Grieg "Ballade"—a welcome substitute for the Brahms-Handel Variations announced on the printed list—a Chopin group, a Prelude and Fugue in F Minor by Clarence Lucas, the Pabst "Eugen Onegin" paraphrase and paraphrases on the "Meistersinger" Prize Song and the "Tannhäuser" Bacchanale by Schütt and Moszkowski respectively.

The Grieg Ballade supplies opportunity for imposing effects of dynamic climax and the various operatic transcriptions afford room for the vigorous and brilliant exhibitions in which Mr. Hambourg revels. He was at his best in these numbers.

Completes Series of Ten Widor Organ Symphonies in Toledo

TOLEDO, O., March 15.—Herbert Foster Sprague recently completed his presentation of the ten organ symphonies of Widor, in Trinity Church. Mr. Sprague studied these taxing works which were heard for the first time here, under Widor's guidance, and thus his interpretations may be considered authoritative. At the thirty-third recital he played the ninth ("Gothic") symphony. On this occasion the able soloist was Ernest Hesser, baritone. The thirty-fourth recital comprised a thoroughly diversified program which concluded with the tenth ("Roman") symphony. Mrs. George N. Fell, contralto, was the soloist.

New Church Position for Edna Dunham

Making steady progress in the ranks of American concert sopranos, Edna Dunham has also won her way to the front as a church soloist. Last year she became the solo soprano at the Church of the Divine Paternity, New York, and recently she was engaged, her duties to begin on May 1, as soloist of the St. Nicholas Collegiate Church on Fifth Avenue and Forty-eighth Street, New York. Frederick Schleider is organist and choirmaster of this church. Miss Dunham sang last week for the Chaminade Club in Providence and gained a pronounced success. While there she also sang privately for Dr. Jules Jordan, the well-known conductor of the Providence Arion, who was delighted with her singing.

New Compositions of Carl Hahn

The following new compositions by Carl Hahn have been issued by the John Church Co.: "Rain Song" (for high or low voice); "Tis All That I Can Say" (for high or low voice), dedicated to Laura Maverick; "Sleepytown," a lullaby, dedicated to Mme. Schumann-Heink; "Grandmother's Garden," for four women's voices, with piano accompaniment; "A Song of the Main," for male voices; "Cupid and the Bee," for college glee clubs, and "My Neighbor's Garden," for male voices.

Mr. Vet plays at Mme. Verlet's Recital

Through an oversight no mention was made in MUSICAL AMERICA's recent review of Alice Verlet's recital that the violin obbligato in Saint-Saëns's "Le Bonheur est Chose Légère" was played by Charles M. Vet. Mr. Vet's performance created a very pleasant impression and he was recalled to the platform with the soprano several times at the end of the number.

Pupil of Harold Hurlbut Heard in Oregon City

OREGON CITY, ORE., March 15.—Mrs. John Franklin Risley, soprano, a pupil of Harold Hurlbut, gave a worthy recital recently before the Derthick Club of this city. Mrs. Risley was especially happy in her interpretation of songs by Tchaikovsky, Rimsky-Korsakoff and Schubert.

Ernest R. Kroeger Plays Heller Recital in St. Louis

ST. LOUIS, Mo., March 12.—A program of the works of Stephen Heller was given by Ernest R. Kroeger in his third Lenten piano recital at Musical Art Hall on March 10.

EIGHT CONCERTS IN ONE DAY IN CHICAGO

Casals, Bauer, Julia Culp and Irma Seydel Among Artists Appearing

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 15, 1915.

EIGHT concerts were given yesterday (Sunday) in the "Loop" district, between 3:30 and 6 o'clock, ranging from the performances of such celebrities as Harold Bauer, Pablo Casals and Julia Culp, to the promising appearances of Chicago's youthful prodigies.

Of unusual interest was the song recital given by Julia Culp (the first of this season) at the Illinois Theater. This singer is the possessor of refinement of style, vivid imagination and an intense musical nature, a combination rarely encountered among concert artists, and so her interpretation of songs by Brahms, Strauss, Hugo Wolf and other Germans reached a high standard of excellence. Especially noteworthy was her singing of two Strauss songs, "Befreit" and "Morgen." A group of Indian songs, by Thurlow Lieurance, were also of much interest. A "Dutch Serenade," by S. de Lange, and two songs by James H. Rogers made up the rest of the recital. Coenraad v. Bos added much to the completeness of the interpretation of this program by his admirable accompaniments.

Harold Bauer, pianist, and Pablo Casals, violoncellist, gave their second joint recital at Orchestra Hall, presenting the Beethoven Sonata, Op. 5, the Mendelssohn D Major Sonata and the César Franck A Major Sonata. These two superb artists played with their usual perfect ensemble and musical authority. Of unusual importance was the performance of the César Franck sonata, which had been heard here only for piano and violin. Franck wrote this work for either piano and violin, or piano and violoncello. Casals did some beautiful playing in this piece, but it has not the same effect as in its more popular form, for piano and violin.

Two Eastern musicians, Irma Seydel, violinist, and Edith Castle, contralto, gave a joint recital at the Fine Arts Theater, making their Chicago débüt on this occasion. Miss Seydel was heard in Handel's Sonata, the Bruch Concerto and pieces by Vieuxtemps, Beethoven, Mozart and Brahms-Joachim, disclosing adequate technical equipment and musical feeling. Miss Castle, who has made successful oratorio appearances in the East, shared the success of the concert in her singing of a wide range of songs. Her contralto is rich and deep, and has a sympathetic timbre. She has also a high range. Besides classic Italian, German and English songs, she sang "Sous les Oranges," by Holmes, and Bemberg's "Il Neige," with good French pronunciation and with musical comprehension.

Isaac van Grove, pianist, and Eusebio Concaldi, baritone, were heard at the Blackstone Theater in a joint recital. Mr. Concaldi sang Italian operatic selections and songs by Buzzi-Pecchia, Protheroe and Van Grove, while Mr. Van Grove disclosed his musicianship in music by Chopin and Debussy and the B Minor Sonata of Liszt.

Joseph Corre, an eleven-year-old pianist, pupil of Glenn Dillard Gunn and Nellie Wulfe, an equally young violinist, pupil of Alexander Zukowsky, were heard in the Florentine Room of the Congress Hotel in a recital which reflected credit upon themselves and their teachers.

Florence LeClaire, a young Chicago pianist, gave a recital at Central Music Hall and revealed commendable technical ability in the Beethoven Sonata, Op. 26, and pieces by Chopin, Bach, MacDowell, Grieg and Liszt.

The first of a series of Russian concerts was given by Alexander Nakutin, tenor, and Mischa Kottler, pianist, in the banquet hall of the Auditorium Hotel. The program contained airs from several Russian operas and piano pieces by Chopin and Tchaikovsky.

Louise Harrison Slade, the Chicago contralto, made a very favorable impression in the "Opera Evening" given by Henriette Weber at Fullerton Hall, Art Institute. Miss Weber lectured on Gluck's "Orfeo," and Mrs. Slade and several other Chicago singers furnished the musical illustrations.

MAURICE ROSENFIELD,

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The New York studio of Arthur Lawrason, the widely-known teacher of singing, was crowded on two occasions this month when pupils of exceptional ability presented programs. On Sunday afternoon, March 7, Elinor Frances Bailey sang a recital program that included songs by Koechlin, Debussy, Hahn, Bizet, Schumann, Grieg, Coombs, Salter and Chadwick. Miss Bailey will soon be heard in another recital in Mr. Lawrason's studio.

On Thursday afternoon, March 11, Mrs. Charles B. Flynn, soprano; Carl Kirksmith, cellist, and Harry M. Gilbert, accompanist, gave what was probably the best concert given under these auspices. Mrs. Flynn is a singer of fine presence and her voice is characterized by its purity and excellent intonation. Among other items she sang arias from Puccini's "Manon Lescaut" and "Madama Butterfly," revealing interpretative ability of a high order. She was heard to advantage also in songs by Arthur Voorhis, Marion Bauer, Frances Leoni, Cadman and Tschaikowsky. She was rewarded by hearty and continued applause. Mr. Kirksmith's playing revealed excellent musicianship and Mr. Gilbert's accompaniments were, as usual, of the highest standard.

Mr. Lawrason is giving a series of "rehearsal programs" for the benefit of his pupils who have not as yet done public work.

* * *

At a reception given at the home of Mrs. Thomas Chadbourne, of New York, for her mother, Mrs. W. S. Crossby, of Chicago, Juanita Prewett, soprano, of California, and Hardy Williamson, English tenor (both studying in New York with Yeatman Griffith), won splendid success. Miss Prewett sang the "Bird Song" from "Pagliacci," Duet, with Mr. Williamson, from "Madama Butterfly"; also a beautiful song of Mrs. Chadbourne's, "Spring's Morning," from manuscript, which she was obliged to repeat. Mr. Williamson's offerings were from "Bohème" and two songs by Max Herzberg, "My Love" and "My Lovely Nancy," which called forth most hearty enthusiasm and were repeated several times. Both artists were in excellent voice.

Mrs. Crossby was prevailed upon to give piano arrangements of Wagner music, for which she is famous, and Mrs. Yeatman Griffith lent charm to the afternoon by her sterling accompaniments. Among the guests present were General Pagani, Kate Douglas Wiggin, Effie Shannon, Mr. and Mrs. Yeatman Griffith, Josef Pasternack, Mrs. John Flagler, Mrs. George Hamlin, Dr. Percy Stickney Grant, Mrs. Edmund Burton, Mrs. Force, Mrs. Alexander Duer Irving, Mr. Shelley, Mrs. Marsden Perry, Mrs. Havemeyer and Mrs. Josephine Hunt.

* * *

A young singer from the Oscar Saenger studio who is rapidly forging ahead as a concert artist is Sidonie Spero. Miss Spero is a beautiful girl of the Spanish type, with an engaging personality, a lovely, high soprano voice, and she has an extensive concert and operatic répertoire in the lyric and coloratura soprano rôles. She has been studying with Mr. Saenger for several seasons, and she sings in all the languages and is a thorough musician. The following are some of the engagements which Miss Spero filled recently and a few booked for her by her managers, Foster & Foster:

Middlesex Musical Association, at Middletown, N. Y., February 11; concert, Vanderbilt Hotel, January 31; concert, Théâtre Francaise, Century Opera House, February 14; Gesellig Wissenschaftlich Verein, Hotel Majestic, January 28; Baptist Temple, Philadelphia, February 28; Benefit Concerts, Théâtre Francaise, March 3 and 7; concert, Aeolian Hall, March 11; concert, Gemeinschaft für Kultur, March 21; Chansons en Scène, Hotel Vanderbilt, March 28.

* * *

Louis Arthur Russell is giving a series of early evening recitals at the College of Music, Newark, N. J., with his professional pupils, vocal and instrumental. The programs are of special interest. The last programs included the Mendelssohn Concerto in G Minor, and the Chopin Polonaises, including the A Flat Major, op. 53, and several seldom heard. Prominent among the pianists are Eva Snell, Dora Evans and Percy Wyckoff.

* * *

Charles Frederick Naegele, Jr., a talented young American pianist, and artist-pupil of Genevieve Bisbee, gave a recital at the studio of his teacher

recently. Mr. Naegele is a young man of extreme talent and unusual pianistic ability, to which this recital gave added proof. In the course of the program, which comprised works of Scarlatti, Beethoven, Chopin, Schumann, etc., Mr. Naegele was seen to be the possessor of a musical nature of fine sensibility, also evincing a (yet undeveloped) trend toward the *bravura* style. The young pianist was most heartily applauded.

* * *

At the regular Wednesday afternoon studio musicale last week the following pupils of Sergei Klibansky sang: Genevieve Zielinski, Lalla Bright Cannon, Jean Cooper, Virginia Magruder, Mrs. H. T. Wagner, Walter Copeland and John M. Sternhagen.

B. Woolff, pupil of Mr. Klibansky, has been engaged to sing at a concert on March 27 for the benefit of the Jewish Home.

* * *

Among the varied activities of Sergei Klibansky's pupils are F. H. Morrison's engagement to give a song recital in Bloomfield, N. J., on March 21; Marie Louise Wagner's appearance with the Catholic Oratorio Society, in Carnegie Hall on March 26; Lella B. Cannon's recital in Chickering Hall on March 17; Jean V. Cooper's Lenten recitals in Newark on March 16, 18 and 20; Virginia Estill's highly successful recital in Lynchburg, Va., recently, and Norman Weber's appearance at the last meeting of the Bridgeport (Conn.) Wednesday Musical Club.

* * *

Dorothy Bolton, contralto, has secured the solo position in St. James Church, Yonkers, N. Y. Her beautiful voice and artistic singing has already aroused much admiration. Miss Bolton's teacher is Eleanor McLellan.

* * *

Minna Kaufmann, at her studio in Carnegie Hall, entertained at tea, on Sunday afternoon, March 14. Two of her pupils, Mrs. Cartall and Eleanor Young, sang songs by Strauss, Franz,

Nevin and de Koven. Marian Blair, pianist, and Marion Banghart, impersonator, contributed their talents. Mme. Kaufmann's last tea of the season will take place Sunday, March 21, when Hallie Gilbert will entertain.

GRACE HOFFMAN WITH SOUSA

Soprano Re-engaged as Soloist with Famous Band

Grace Hoffman, soprano, who was the soloist for Sousa and his band last season, has been re-engaged for this season. Among the recent successful appearances of this talented young artist were recitals at Smith College on February 24, and at Harvard University on February 26. In addition to these recitals she has appeared recently in Chickering Hall, New York; at the Irving School for Boys, Irvington-on-the-Hudson, and with the Orpheus Club, Paterson, N. J. In the latter concert she sang the solo part in Reichart's "Image of the Rose," as well as the "Caro Nome" aria from "Rigoletto," and Liza Lehmann's "Morning," Saar's "Little Gray Dove" and Spross's "Yesterday and Today" in a voice of delightful clearness and artistry, which compelled great applause.

Miss Hoffman is a graduate of Smith College, class of 1912, and an accomplished linguist. She received her musical training from Emory B. Randolph and Oscar Saenger and has appeared in opera, making her début with the Aborn Company in the Brooklyn Academy of Music in 1913. She is engaged for a concert in Buffalo, another in Philadelphia on March 29, and she will appear with Sousa for three weeks at the Pittsburgh Exposition and for two weeks at Willow Grove, Philadelphia, Pa. Miss Hoffman is under the management of L. M. Rubin, who is also the manager of Emma Calvé.

ARMY MUSICIAN HEIR TO \$50,000

NEWPORT NEWS, VA., March 8.—Corporal Mitchel Wilson, a musician attached to the One Hundred and Sixty-ninth Company Coast Artillery, at Fort Monroe, was notified to-day that he is heir to a \$50,000 estate left by his uncle, who died recently in Waukegan, Ill. The news came as a surprise to the soldier, who has 10 months of his term of enlistment to serve. He will likely buy himself out of the army.

PERCY GRAINGER

As SOLOIST in GRIEG CONCERTO with the NEW YORK PHILHARMONIC, Josef Stransky, Conductor, on March 12

What Three New York Critics Say:

HENRY T. FINCK IN THE EVENING POST:—

"He is the greatest of them all!" exclaimed one of the best judges of music in New York, after Percy Grainger had played the Grieg concerto with the Philharmonic in Carnegie Hall yesterday afternoon. He certainly played that concerto as no other pianist has ever played it here, with a poetic insight, a variety of tonal effects and shadings, a tenderness and delicacy in the soft passages, and a dash and brilliancy in the final movement that were altogether enchanting. He evoked from the keyboard tones as lovely as the glances of a bright and beautiful girl, and as varied in expression. In the first movement, in particular by means of special accents and inspired details of phrasing, he brought tears to the eyes of veteran and blasé concert-goers. The audience was hugely delighted, and recalled the Australian again and again.

RICHARD ALDRICH IN THE TIMES:—

Mr. Grainger has also the competence that comes from a poetical temperament, youthful vigor, a powerful hand upon the pianoforte, and a highly developed technique.

He played the concerto with an ardent and impulsive enthusiasm, with an evident gusto, and let none of its meaning escape. The performance, however, made a deep impression upon the audience and Mr. Grainger was heartily applauded.

MAX SMITH IN THE PRESS:—

His performance of the work was not only crisp, clear and beautifully balanced, but full of fine details of dynamic modulation, rhythmical contrast and accent, and alive from beginning to end with emotional fervor.

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SPRING 1915

ENTIRE SEASON 1915-1916

The New York Globe

"Miss Henriette Wakefield, whose success in the rôle a week ago was so pronounced, was again cast as La Cieca. She has reason to feel gratified with the applause that rewarded her singing of the blind mother's air in 'La Gioconda.'"

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Mathilde Philipps

Mathilde Philipps, who sang contralto with the old Boston Ideal Opera Company, died of a complication of diseases on March 12 at her home, in Marshfield, Mass. She was seventy-two years old and was a sister of the late Adelaire Philipps, a leading contralto singer many years ago. Miss Mathilde had sung with the American Opera Company's grand opera forces and as a member of the Boston Ideal Opera Company in several of the Gilbert and Sullivan light operas.

WALTER FRANCIS LITTLEFIELD

BOSTON, Feb. 26.—Walter Francis Littlefield died on February 22 at his home in Melrose Highlands. Mr. Littlefield was long a member of the Apollo Club, for which he served as librarian for many years. At the funeral services yesterday the club sang "The Long Day Closes," Sullivan; "Still, Still With Thee" and "Abide With Me."

W. H. L.

MME. JULE DE RYTHER

Mme. Jule de Ryther died at her home in the Vanderbilt Hotel, New York, March 14, at the age of seventy years. Some thirty years ago she was a well known oratorio and concert singer, and also the soloist at the Church of the Divine Paternity and at Anthon Memorial Church. Later she gave up her career as a musician and turned to journalism.

Charles Salisbury

A despatch from Owosso, Mich., says that Charles Salisbury, forty-two years of age, widely known as the manager of the Bostonian Opera Company, died on March 11 at his home there from hemorrhage of the lungs.

A TRIUMPH FOR ROYAL DADMUN

Baritone

as Soloist of the "Morning Musicales"

Auburn, N. Y.

Press Comments:

AUBURN (N. Y.) CITIZEN, Mar. 4—Royal Dadmun is gifted with a voice of remarkable register. The program was opened by Mr. Dadmun with Handel's intensely dramatic aria, Caesar's Lament. There the keynote of the singer's power was struck. His marvelous diction was apparent from the first. The round, vigorous tones, firm and clear, with each word and note receiving its proper emphasis, made the opening number of great appeal. Mr. Dadmun gave the audience ample delineation of the volume and flexibility of his voice in the soft "Sylvelin" by Sinding, contrasting to the selection "Light" by the same composer. He was called upon for several encores, among which the "Invictus" by the accompanist, was one to grip the listeners."

AUBURN (N. Y.) ADVERTISER JOURNAL, Mar. 4—Royal Dadmun, the baritone, has a voice of excellent quality and an unusually clear enunciation of words, so that the listener can follow him without the slightest effort. This is all the more important because his choice of songs is a little out of the beaten track and includes several whose words have considerable intrinsic merit aside from the musical setting, for instance, in "Light" by Sinding, that agreeably shocking and unconventional "Song of the Flea" by Moussorgsky and in the two songs he sang as encores. Mr. Dadmun sang the wonderfully original and tender "Sylvelin" by Sinding. This and the other song by Sinding showed his voice in its best aspects, the one for power and richness of tone, the other for refinement of expression.

MUSIC LEAGUE OF AMERICA,
Aeolian Hall, New York

Pers. Ad: 2040 Seventh Ave., New York

ORNSTEIN COMPLETES CYCLE OF RECITALS

Plays D'Indy Sonata in E for First Time in New York—Large Audience

Leo Ornstein completed his cycle of four piano recitals of ultra-modern music at the Bandbox Theater, New York, on Tuesday afternoon, March 16, before an audience larger than any that heard his other concerts. That these recitals have been recognized as important was instanced by the fact that Professor Charles Farnsworth, of Teachers' College, Columbia University, dismissed his class on Tuesday afternoon so that they might hear the Ornstein pieces on this occasion, believing them to be significant.

Mr. Ornstein chose, in closing his series, to present a work which has caused much discussion since its publication in 1908. This is Vincent d'Indy's Sonata in E, Op. 63. There are those who consider it the one important addition by a modern to piano literature; they flock to hear it. And they were present at this concert, when it was played in New York for the first time. Mr. Ornstein tried to make it interesting. It is something of a pity that he omitted the middle movement—though the work is over-long without it—for the first and last movements, both marked *Modéré*, lacked contrast. It was in Debussy's "Pagodes," "La Soire dans Grenade" and "Jardin sous la Pluie" that he duplicated his superb playing of the Ravel "Gaspard" at his last concert, for which he received so much praise in these columns.

His own "Three Burlesques," "Three Preludes" and "Three Moods" followed



JACQUES KASNER

Violinist

Scores in Syracuse on March 8. "In the sec-

ond part of the programme Mr. Kasner was called upon for several encores, his playing of the group of numbers written by Cecil Burleigh for the violin being especially interesting. He also played Kreisler compositions with a fund of coloring and purity of tone."—*Post-Standard*.

Address:

120 E. 85th Street, New York

the Debussy, and at the end of the recital he played his "Wild Men's Dance" by request. These burlesques, preludes and moods were engaging, among them being some of the finest examples of Ornstein's music that we have yet heard. The second burlesque is unusually fine and the audience liked the third so much that it redemanded it. Of the moods the first one, "Anger," a series of climaxed mutterings deep down in the bass, made a tremendous impression, while the second, "Peace," has some engaging points in spite of its brevity. Mr. Ornstein also played Gabriel Grovlez's "Three Impressions of London," unimportant modern French music, and Albeniz's "Iberia." With the completion of his list at this recital Mr. Ornstein has introduced himself as a composer to several thousand music-lovers. He has also proved his right to a claim as one of the most interesting pianists before the public today.

A. W. K.

TWENTY-SIX DATES ON SORRENTINO'S CONCERT CALENDAR



Umberto Sorrentino

Although many engagements which were promised him for this year have been held over till next year owing to war conditions, Umberto Sorrentino, the young Italian tenor, has sung twenty-six engagements in the time he has been in America since last Fall. These performances have been in Maine, New England, Rhode Island and New York, where he has sung to large audiences.

He recently was offered the position of leading tenor of the opera company which is now giving a season in Porto Rico, but had to refuse this as he has a large number of engagements during the rest of the season, fourteen in New England and five in New York during the months of April and May.

The Treasurers' Club of America, composed of the men who sell tickets in the theaters, held its annual beefsteak dinner on March 13 at the Castle Cave in Seventh avenue, New York. Among the directors of the club are Max Hirsch and Earle Lewis, of the Metropolitan Opera House.

MR. AND MRS. MANNES GIVE FINAL RECITAL

New York Series of Sonata Programs Ends with Performance of Varied Interest

David and Clara Mannes brought their New York recital season to a close on Sunday evening, March 14, at the Belasco Theater, before a large and distinguished audience which included such well-known personages as Percy Grainger, the Australian composer, and May Mukle, the English cellist.

Mr. and Mrs. Mannes have not only succeeded in giving us an ensemble which is worthy of real admiration for its genuineness and unostentatiousness, but also in the splendid programs which they know how to arrange. On this occasion they revived the Sonata in G Major by Guillaume Lekeu, last heard here from Edith Thompson and Nikolai Sokolow, a work which several years ago seemed unimportant, but which today is a composition that evokes the admiration of all who interest themselves in free, imaginative music. Mozart's B Flat Major Sonata was a good contrast and its spirit was faithfully reproduced by these artists.

Some years ago Wolf-Ferrari's Sonata, Op. 10, was introduced here by the Mannes, and the *Recitativo-Adagio* from it has had later hearings on their programs. Last week they played the *Lento* from his G Minor Sonata, Op. 1. It is a rather pleasant development of a chorale melody, not especially distinguished but worthy of an occasional performance. The audience seemed to like it. Beethoven's A Major Sonata, Op. 47—familiarly known as the "Kreutzer" Sonata—was the final number. Mr. and Mrs. Mannes have done it here before, and they performed it again admirably. Such a performance as they gave of it is far more satisfactory than the haphazard presentations which one hears of the work when two virtuosi, who happen to be in this country at the same time, join hands in recital and close with this rather notorious—by way of Tolstoy, of course—sonata. At the close there was so much applause that the artist-pair bade their audience adieu for the season by adding Beethoven's popular Minuet in G Major. A. W. K.

YOUNG SOPRANO MAKES HER DÉBUT AUSPICIOUSLY

Hilda Goodwin, Age Eighteen, Reveals Maturity in Exacting Program—New Zandonai Song

One of the really enjoyable débuts of the season was made by Hilda Goodwin, a young American lyric soprano, in the Green Room of the Hotel McAlpin, New York, on Sunday afternoon, March 14, before an audience which completely filled the hall. Miss Goodwin presented herself in a program that would have taxed many an older and more experienced singer; to this must be added the fact that she had a severe cold which

she managed to "sing over," however, so that few were aware of it.

Miss Goodwin, but eighteen years of age, sings with a musicianship and an insight that indicate real maturity. Her voice is a pure lyric soprano, resembling that rare and lovely, velvety quality which all Sembrich admirers know so well. Her vocal technique is already highly developed and reflects credit on her teacher, William S. Brady, of New York, under whose guidance all her work has been carried on. When at eighteen a girl can sing the air "With Verdure Clad," from Haydn's "Creation," and can invest Schumann's "Intermezzo" with its peculiar charm it is natural to expect great things from her for the future. Mozart's "Das Blitzen," Rubinstein's "Es Blitzen der Thau," Hildach's "Der Frühling ist Da" were the other German songs. Zandonai's magnificent "Lontana," sung for the first time in New York, Charpentier's "La Cloche Féline" and Bizet's "Les Adieux de l'Hotesse Arabe," and Hervey's "Nirvana" were the French and Italian offerings. Two American songs, both finely done, were Marion Bauer's highly imaginative "Star Trysts" and Kramer's "Green."

Lucile Collette, a young French violinist, played admirably Faure's sentimental "Romance Sans Paroles," Kreisler's "Caprice Viennois" and Sarasate's "Gypsy Airs." She has a good tone, plays with real Gallic elegance and has ample technical facility. Jessie Wolff played the accompaniments for both singer and violinist very creditably.

A. W. K.

MME. CLODIUS APPLAUSED

Soprano Appears with Messrs. Lemay and Quincy in New York Concert

Mme. Marthe Clodius, soprano; Paul Lemay, violinist, and Samuel Quincy, organist-pianist, were the artists at a concert at Christ Congregational Church, New York, on Friday evening, March 12.

Mme. Clodius sang the Bach-Gounod "Ave Maria," with organ and violin, and a group of songs by MacFadyen, Chadwick and Woodman. Her voice was heard to excellent advantage, her enunciation being especially commendatory, and she was compelled to sing an encore after the group. Although the "Ave Maria" was the last number on the program Mme. Clodius sang it with such beauty of tone that she was again encored.

Mr. Quincy in a sonata by West, the A Major Prelude and Fugue of Bach, a sonata by Wolstenholme, and pieces by Debussy and Guilmant, demonstrated a mastery of the instrument and a faculty for tone color which brought him enthusiastic appreciation from the audience. Mr. Lemay, in numbers by Kreisler and Tor Aulin, proved himself to be the possessor of a real violin talent. His tone is excellent and his style interesting.

Mme. Arral, Gwlym Miles and Other Artists in Earthquake Benefit

A concert given at Mount Vernon, N. Y., on Sunday, March 7, enlisted the services of Mme. Blanche Arral, soprano; Ralph Mazziotta, pianist; Gwlym Miles, baritone, and Alexander Smalens, accompanist. The concert was given for the benefit of the earthquake sufferers in Italy.

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From an Interview in The New York EVENING POST, Feb. 25, 1915

Asked to define her voice method, which has been so unfailing in its results, and to differentiate clearly the "Old Italian School for the Voice" from modern methods, Madame Maigille replied: "As an outgrowth of the false schools in vocal-training, in unsound and unphysiological absurdities, the natural registration of the voice has become almost a lost science—to say nothing of the elimination of true vocal art through the erroneous conception of the application of physiology to understanding and consistent tone production through the existent registers of the voice. The key to the whole solution of perfect registration and tone placing lies in a knowledge of the function of the glottis—a knowledge admittedly rare—since it is so strenuously denied by every teacher ignorant of the fact that the stroke of the glottis instantly starts the wonderful and delicate structure of the vocal mechanism into immediate and absolutely perfect action. The stroke of the glottis is noiseless, except in an exercise of staccato notes, the least sound proving at once the fatal stroke of the glottis, which has been a prolific source of much serious vocal damage in the name of voice culture. Books have been written on the 'art of breathing' which mean just so much waste material. Breath control is utterly dependent upon the even, close approximation of the vocal cords. Strain the cords, and the breath escapes without power to vibrate the cords, thus proving the vitalizing process of voice and breath. It is only reasonable, therefore, that to understand the anatomy

and physiology of the throat is of vital importance to the teacher; but ignorance of the application of this knowledge and the action of the delicate muscles and cartilages of the larynx produces the most unpardonable ruination of thousands of voices. The slightest relaxation of the vocal cords produces immediate loss of the carrying power of the breath, and the sustained tone and long phrases become possible of execution. The vocal ligaments cease to vibrate. The breath strikes against the bony structure of the nose with no power to carry the tone through the resonating cavities, and the glottis action, thus weakened by stress and strain, cannot close the vocal bands or support the cartilages of the larynx in their appointed tasks. You have listened to the wonderful coloratura voice of my artist-pupil, Sabery D'Orsell. Can anything demonstrate the action of the glottis more conclusively than her incomparable staccato notes, her even, pearly scales and trills? Dorothy Maynard also exemplifies in the highest degree the evenness and purity of the three registers of the voice in a lyrical dramatic voice of great beauty; and in Greta Stoeckle, of Wilmington, there is another voice of excellent possibilities and promise. Even and beautiful in its three octaves, there is not one single flaw, but a consistent proof, from the lowest to the highest note in her voice, a substantiation of the truth of the great method of nature as exemplified in the 'Old Italian School of the Voice,' a voice with which, if its possessor steps from the social rank to the artistic, she will create a furore which will make

the city of Wilmington and the State of Delaware proud of their daughter."

Among pupils who have studied with this eminent teacher from Wilmington and Philadelphia may be mentioned Mrs. Clifford Bowen (Elsie Bushy), Mrs. Logan M. Bullitt, Mrs. Ernest Du Pont, Mrs. Felix Du Pont, Miss Alberta Brinton, Miss Morrow, Miss Elsa Norton, Mrs. J. Theodore Marshall (Adeline Pepper Gibson), Mary K. Gibson, Mrs. Brock, Mrs. Charles S. Hearne, Mrs. Ernest La Place, Miss La Place, Eugene W. Adams, John Read, and many others.

A few among those who owe their careers to Helene Maigille are the following: Grace George, Mrs. Archibald S. White (Olive Celeste Moore), Stanton Elliott, George Stuart Christie, Sabery D'Orsell, Frank H. Leonard, and Dorothy Maynard. Sabery D'Orsell has a style truly fascinating and a bird-like coloratura soprano voice, as captivating as it is beautiful. Mme. Maigille is proud of her staccato passages in the aria "Ah! Fors' è lui" from "Traviata," for which she gives Madame the entire credit. Dorothy Maynard is achieving a great success in Montreal, in repertoire. Eugene W. Adams, the baritone, has attained much success with Mme. Maigille. He has a remarkable voice, his deep rich tones and splendid interpretation winning him applause everywhere he sings.

"Mme. Maigille, what are the principles upon which your school is based, and what are the vital ones?" Mme. Maigille said: "Perfect mastery of tone placing is the principal founda-

tion item."



Photo by Mishkin

'MEISTERSINGER' MAKES BELATED APPEARANCE

A Regret that Wagner Masterpiece Cannot Be Heard Earlier and Oftener at the Metropolitan
—Toscanini's Reading of the Score Changed in But Few Particulars—Sembach's First
New York Appearance as "Walther"

WAGNER'S "Meistersinger" made its belated appearance at the Metropolitan Opera House on Friday evening of last week. The withholding of this work in the last three or four years until within hailing distance of the season's close has frequently been deplored in these columns, and this not only because of the actual greatness of "Meistersinger," but also because it lives under a lucky star at the Metropolitan, and is beloved of the mass of operagoers even more than several other Wagnerian works which achieve earlier and more frequent representation. As between a half dozen or more hearings of "Tannhäuser" and the same number of the comic opera the latter ought unquestionably to have the preference, though the other invariably gets it, and "Meistersinger" devotees must content themselves with four or five repetitions at best.

A huge and brilliant audience reveled last week in the flooding sweetness and light of Wagner's most lovable creation. And though the opera began at seven-thirty and did not conclude till a bare

five minutes before midnight (Mr. Toscanini's restorations have elongated the performance at least a quarter of an hour) comparatively few left before the sublime closing chorus. There was much delight over the work of the individual participants, as well as in the quality of the ensemble, and applause broke in several times upon the music at prohibited moments only to be vehemently suppressed.

The only novel feature of the cast was the *Walther* of Mr. Sembach. For this and other reasons discussion of the nature of the singers' work may be subordinated to a consideration of Mr. Toscanini's achievement. It is unlikely that his treatment of "Meistersinger" will ever be accepted in all quarters as unreservedly as his "Tristan," whatever modifications and improvements it may at one time or another disclose in this or that respect. It will be recalled that the Italian conductor was roundly censured last season for his conception and handling of the work. It was recorded in this journal that he showed an irrepressible inclination to "put the cart before the horse," to reduce the singers to a position of distinct subservience to the orchestra and to miss much of the essential spirit of the drama by too unbending a manner in dealing with the subtly illuminating instrumental commentary.

That it now becomes necessary to revise this opinion in any radical sense cannot be admitted. The first act, to be sure, revealed a better balanced and more consistent notion of proper tempi; there was greater breadth and dignity and less of the breathless haste which had seriously marred the eloquence of the music last year and, conversely, a better preserved unanimity between singers and orchestra. A noticeable improvement distinguished the overture, which this time lost nothing of its imposing grandeur.

But the second act did not maintain this happy showing. Thereafter appeared the cardinal failings of Mr. Toscanini's reading—the want of elasticity, the lack of dramatic *rubato*, the failure to allow for those indefinitely subtle modifications of pace which Wagner's comedy imperatively demands of its singers. Curiously enough, there was also a lack of warmth in some of the most poetic episodes. Thus the scene between *Eva* and *Sachs*—one of the most touchingly lovely pages in Wagner—was deficient in tenderness, and the charm of the exquisite "Summer night" theme was dissipated through the haste at which it was taken. Excess of speed likewise marred the supreme eloquence of the wondrous introduction to the third act, in the closing bars of which Mr. Toscanini paid no apparent attention to the explicit indications that are set down to govern the subtle *rallentando*.

It is useless to speculate indefinitely upon the causes of the comparative inadequacy of the great Italian's "Meistersinger." But the stubborn fact remains that it is not as congenial to him as most operas upon which he expends his energies. The fact is, after all, legitimate enough. If a singer is temperamentally ill-suited to a certain rôle why should not a conductor show to less advantage in some operas than in others?

Sembach's Admirable "Walther"

In general the work of the individual artists merited high commendation. The *Walther* of Mr. Sembach proved a finely romantic and poetically composed figure—in its dramatic aspects the best impersonation of the knight seen at the Metropolitan in a number of years. Vocally Mr. Sembach was for the most part in fine fettle, and the music lies comfortably for him. Mr. Goritz's *Beckmesser* and Mr. Reiss's *David* are classics to-day, and require no comment beyond mention of the fact. Carl Braun's *Pogner*, Carl Schlegel's *Kothner* and Mr. Leonhardt's *Watchman* leave nothing to be desired. The *Hans Sachs* of Mr. Weil never was completely satisfying, but of its kind it was a capable feat last week.

Last season Miss Hempel's impersonation of *Eva* was praised in superlative terms by MUSICAL AMERICA as the best vouchsafed New York opera-goers in nearly a decade. When it is written that she was in superb voice on this occasion, there need hardly be a repetition of all the laudatory remarks made on the former occasion. Miss Hempel's *Eva*

is ideal in its every aspect. Quite as admirable in its way is the *Magdalena* of Mme. Mattfeld, who never slighted a detail that may add to the significance of the part, yet never steps out of her assigned place in the picture in doing so. The choruses were magnificently sung. It is unfortunate, however, that the riot scene is not staged with more of an eye to realism. Much might be added to the humor of the scene did the women with the night caps and lamps appear one by one at the windows instead of simultaneously, and after many of the men have made their entrance on the stage. Besides, there should be more effect of rough-and-tumble fighting than is shown at present.

Third Performance of "Tre Re"

The third performance of "L'Amore dei tre Re," on Wednesday evening of last week crowded the Metropolitan and fully equalled its predecessors in the amount and character of enthusiasm it evoked. Montemezzi's opera resembles "Boris" in its amazing maintenance of an almost perfectly equable standard of representation. Fluctuations from the meritorious qualities of the interpretation established at the première seem to be reduced to a minimum, and defects—if there be such—are so trifling as to be practically negligible. Miss Bori's upper tones were now and then a trifle pinched last week, but her performance in general was a gem of poetry and musical beauty. Mr. Amato was in excellent voice, and Messrs. Ferrari-Fontana and Didur were likewise at their best. But even had they not been so the performance would have derived inevitable distinction through Mr. Toscanini's treatment of the orchestra, which brings to light every minute beauty of the work. And how manifold are these beauties! No matter how frequently the opera is heard, they quicken the emotions quite as unfailingly as on first acquaintance.

It is interesting to note, for one thing, how impotent are the arguments advanced against "L'Amore" by Lawrence Gilman, in his essay on Montemezzi, in the face of such pages as the leavetaking of *Fiora* and *Manfredo*, the heart-shaking orchestral episode depicting *Fiora*'s agony of soul as she ascends the battlements, or the lamentations of *Avito* and the self-sacrifice of *Manfredo* in the last act. To these passages it is difficult to listen with unmisted eyes.

"Hänsel and Gretel" and a ballet divertissement attracted a good audience of young and old on Thursday afternoon of last week. Mmes. Mattfeld and Schumann shouldered the title rôles in Humperdinck's lovely opera, and the rôle of the *Father* was sung for the first time here by Mr. Schlegel, who, though he acquitted himself with credit, failed to infuse into the part as much unctuous humor as we have been wont to associate with the character. In the evening "Madame Sans-Gêne" was sung, Miss Farrar and Messrs. Martinelli and Amato being once more conspicuous in the excellent cast, with Mr. Toscanini conducting.

"Aïda" was heard by the usual large Saturday matinée audience, and Mmes. Destinn and Ober and Messrs. Martin and Scotti contributed to a highly enjoyable performance, brilliantly conducted by Mr. Polacco. "Lohengrin," for the popular performance in the evening, was also witnessed by a huge audience. Mmes. Gadski and Matzenauer and Messrs. Urlus, Goritz and Witherspoon filled the leading rôles. The tenor on this his first appearance since losing his voice in "Tristan," proved himself once more in full possession of his vocal powers.

A Monday "Tosca"

Puccini's "Tosca" was offered to the Monday subscribers this week with Miss Farrar in the title rôle, Luca Botta as *Cavaradossi* and Mr. Scotti as *Scarpia*. The audience, though not as large perhaps as when Mr. Caruso appears in the work, was a typical Puccini gathering, the kind that revels in "linked sweetness long drawn out." Nothing remains to be said of Miss Farrar's personation of the noted Roman singer save that she now brings a greater dignity to her first act and that she eliminates the coquettish by-play of which she used to make so much. She was not in especially good voice, but managed to sing the "Vissi d'Arte" very effectively.

Mr. Botta's singing was worthy of real admiration. He made the music assigned him telling, achieving his best results in the familiar air in the last act. His voice has rarely sounded so full and rich and the high tones so secure as they did on this occasion. Mr. Scotti's *Scarpia* defies criticism, taking rank, as it does, among the distinguished baritone's many perfect characterizations. Rarely has he sung the rôle with greater success than on last Monday. Not only did he succeed in bringing out every detail of subtle craft in his acting, but he was also in good vocal condition and sang with great abandon in the second act. Mr. Toscanini conducted with plenty of fire, but there were flaws in the orchestra's playing, especially in the long passage for divided cellos in the final act.

THE OPERA CONCERT

Popular Artists Appear in Sunday Night Program at Metropolitan

Aline Van Barentzen, pianist; Frieda Hempel, soprano, and Luca Botta, tenor, were heard at the Seventeenth Sunday Concert at the Metropolitan Opera House, together with the entire opera orchestra, Sunday evening, March 14. Under the baton of Adolf Rothmeyer the orchestra played the Overture to "Tannhäuser," and the "Peer Gynt" Suite of Grieg, also the Ballet Music and Wedding March from "Feramors," by Rubinstein. Mme. Hempel sang with her usual beauty of tone and facile execution the Polonaise from "Mignon," and by request Strauss's "On the Beautiful Blue Danube." She answered the eager applause with an Irish song, "Dear Little Girl" and a Negro Lullaby, "My Baby."

Mr. Botta was much applauded for his rendition of the aria from "Ernani," "Come rugiada al cespote" and the *Romanza*, "Ch'ella mi creda" from "The Girl of the Golden West." Miss Van Barentzen played the Tschaikowsky Concerto, No. 1, in B Flat Minor, and two piano solos, Liszt's Polonaise and "Feuerzauber" from "Die Walküre," arranged by Brassin. She showed splendid musicianship, a fine technique and a charming delicacy.

Puccini and Verdi divided the program of March 7, with six of the principals of the company participating. Emmy Destinn won tumultuous applause for her brilliant singing of the familiar "Butterfly" and "Tosca" arias and the "Su quell'ali rose" from "Trovatore." Indeed, it was more than ten minutes after her Verdi aria before quiet was restored among the encore-seekers and Conductor Hageman was able to proceed to the next number. Anna Case sang *Mimi*'s aria from "Bohème" and the "Ah, fors è lui" from "Traviata" with warmth and beauty of voice and charm of expression and Elisabeth Schumann was cordially applauded in *Musetta*'s "Bohème" aria. The "Stride la vampa" from "Trovatore" was stirringly sung by Sophie Braslaw and the audience succeeded in obtaining an encore. Paul Althouse sang a Puccini aria with fine effect and appeared with Miss Case, Mme. Schumann and Mr. Tegani in the third-act quartet from "Bohème." The "Rigoletto" quartet was another number, with Miss Braslaw singing the contralto part. The purely orchestral pieces were the prelude to the third act of "Manon Lescaut," the overture to Verdi's "I vespri Siciliani" and the march from "Don Carlos."

Farrar, Scotti and Botta in Brooklyn's "Tosca"

The increasing popularity of Puccini's "Tosca" was attested at the performance of the Metropolitan Opera Company at the Brooklyn Academy of Music on March 9, when an enthusiastic audience paid tribute to the talents of Geraldine Farrar, Luca Botta and Antonio Scotti. Miss Farrar was superb vocally and histrionically. In the remarkable impersonation of Scotti as *Scarpia*, the villainy of the character was not forgotten in the beauty of the musical utterance. Mr. Botta achieved marked success throughout. G. C. T.

Mr. Elser Books the Philharmonic

Maximilian Elser, Jr., the manager of Ernest Schelling, Felice Lyne, Eva Gauthier and other artists, is engaged at present as a road booking agent for Felix Leifels, manager of the Philharmonic Society of New York in arranging the tours that orchestra will make next season.

Jean Louis Nicodé's "Gloria" Symphony, which has been heard in a few of the larger German cities, recently had its first performance in Dresden, where the composer resides.

COPELAND GIVES SECOND RECITAL IN NEW YORK

Boston Pianist Again Plays Debussy Music Delightfully—The New Berceuse Inscribed to Belgium

George Copeland gave a second New York recital in Aeolian Hall last Monday afternoon. This time the Boston pianist prefaced his Debussy with a Bach Sarabande and two Passepieds, a Mozart Adagio, some Chopin numbers and Schumann's "Symphonic Studies," and followed it with an Enesco Pavane and Chabrier's "Bourée Fantasque."

Now, Mr. Copeland is first, last and at all times a Debussy player, and consequently one is not disposed to expect great things of his performance of other music. His Chopin was respectfully done on Monday, though the true essence of Chopin was not revealed. Nor can he be said to have encompassed the demands of Schumann's superb set of variations.

But with the Debussy group Mr. Copeland stepped at once into his own and played with all that deftness, elegance and subtlety that have made his interpretations of the French master almost proverbial. The pieces offered were the "Soirée dans Grenade," "Poissons d'or," "La Terrasse des audiences du clair de lune," "Danse de Puck," and the new "Berceuse Héroïque." Two of these, the flashing "Poissons d'or" and the nimble, fantastic "Danse de Puck," were demanded, so delightfully did Mr. Copeland play them.

The pianist also deserves thanks for introducing the "Berceuse Héroïque." This is Debussy's contribution to the series of musical tributes recently proffered by a number of leading foreign composers to King Albert, of Belgium, and is inscribed not only to the King, but to his army as well. Musically the piece is about equal to its composer's more recent sets of piano preludes, which are, on the whole, inferior to his earlier writings, but in which he has largely discarded his most familiar mannerisms. Its basic theme is severe and dirgelike, and the harmonization sombre. Twice there appears a sort of spectral suggestion of war in the form of a thin fanfare in the extreme high register of the piano, while a few phrases of the "Brabançonne" dressed in mourning, as it were, furnishes another momentary poignant episode. The "Berceuse" was played by Mr. Copeland in an extremely impressive manner. H. F. P.

GANZ IN LENTEN RECITAL

Swiss Pianist Handicapped by Diminutive Auditorium

Rudolph Ganz, the pianist, gave a recital on Tuesday afternoon in the Princess Theater. A Lenten recital it was designated and in all probability the season limited the audience's size. Mr. Ganz deserves a capacity audience for his programs are interesting and his straightforward artistry always commands respect.

The Princess Theater is not designed for *bravoura* playing. Consequently those of Mr. Ganz's offerings which call for this style (and there were several) suffered. The hall is tiny and essentially intimate. Considering this, it is fairer to dwell upon those works which speak with a smaller, quieter voice. The Swiss artist played Chopin's Nocturnes in F Major and C Minor exquisitely. Charming filigree was the Pole's A Flat Waltz as Mr. Ganz played it. The Etude in the same tonality he fairly seemed at times to caress from the keys.

The Beethoven sonata, which bears the misnomer, "Moonlight," bridged the Chopin and Brahms-d'Albert-von Dohnanyi portions of the program. Again the size of the hall militated against Mr. Ganz's more heroic efforts. The pianist was literally flanked with fellow artists. On his left sat John McCormack, opposite whom was noted Alice Nielsen.

B. R.

EMILY GRESSLER MAKES DEBUT IN NEW YORK

The young American violinist, Emily Gresser, whose European appearances have been chronicled in these pages, made her New York début in Aeolian Hall on March 12. Facing a New York audience is alone sufficient to make the average débutante nervous to a degree, which precludes a possibility of being at her best. Miss Gresser, however, found a large part of her audience not alone sympathetic, but enthusiastic from her first number.

She played the Bach E Major Sonata with purity of tone and technical confidence. She plays Mozart in the true spirit, and with grace. Mr. Franko's tran-

BALTIMORE RALLIES TO STRANSKY'S AID

Big Audience Shows that City Does Appreciate New York Orchestra

BALTIMORE, March 13.—That newspaper publicity and public discussion are effective in arousing a community to greater musical interest was fully displayed on March 8 at the Lyric at the third subscription concert of the New York Philharmonic Orchestra, and Josef Stransky, the genial conductor, who recently expressed his discouragement at the lack of local support given his organization surely must have felt that he had underestimated the enthusiasm of the Baltimore musical contingent. A large and fashionable audience was present to convince the New York orchestra that it was eager to receive this fine body of players with real community spirit.

Such a glowing reception as was given naturally had an inspiriting effect upon the amiable director and his forces. Brilliant interpretations of the Schubert "Unfinished," Liszt's "Tasso," "Der Freischütz" and "Tannhäuser" Overtures were given, the orchestra playing with richness of tone and real emotional fervor. Elena Gerhardt, the celebrated *lieder* singer, was in ideal voice and her interpretations of three songs of Beethoven were lofty and elevating. Versatility of expression was disclosed in a group of Brahms and Strauss songs, and with this impressive display of vocal art Mme. Gerhardt absolutely won her audience.

Announcement of the return of the organization to Baltimore has been made, but this will depend upon the amount of subscriptions taken for next season.

Efrem Zimbalist, the celebrated Russian violinist, gave the eighteenth Peabody recital yesterday afternoon before an audience which taxed the capacity of the large auditorium of the conservatory. The Handel E Major Sonata, a concerto of Spohr and some pieces by Bach, Couperin, Rameau and Haydn were given with dignity and broad tonal command. Of real interest was the delivery of an unaccompanied concerto by Max Reger, the difficulties of which were met with supreme technical mastery. Mr. Zimbalist also played a group of modern works and in these other phases of his art were fully displayed.

An audience of 2,000 persons gathered at the Lyric on March 11 to hear the concert given for the benefit of the German and Austro-Hungarian Red Cross. The program consisted of choruses by the United Singers of Baltimore under the direction of John A. Klein; solos by Joan C. van Hulstijn, violinist; Max Landow, pianist, of the Peabody Conservatory; George Castelle, baritone, and Adele Krueger, soprano, of New York. The accompanists were Mrs. Virginia Castell, Edward Boeckner and Howard R. Thatcher.

Mme. Emmy Destinn, soprano, and Riccardo Martin, tenor, both of the Metropolitan Opera Company, appeared on Wednesday evening in Baltimore at a private concert given at the Belvidere by the Harmony Circle. About 500 guests were invited to hear a beautifully chosen program and both singers were in fine vocal form and acquitted themselves with honor. Richard Hageman was the accompanist.

Fredrick R. Huber, organist and choir-master of St. Patrick's Catholic Church, Baltimore, gave a recital at the new organ of Emmanuel Episcopal Church on March 10. S. Taylor Scott, the young baritone, who is soloist at Grace Church assisted at the recital. F. C. B.

transcription of eighteen century dances (A Tambourian, by Hasse; Entr'acte, by Grétry, Pantomaine, by Mozart, and Rizodon, by Monsigny) are grateful pieces for the violin and brought their young interpreter sincere and long applause. In the andante of Lalo's Symphony Espagnol, her playing was musical at all times, and poetic at moments. A bigger and more sensuous tone, however, would be desirable in holding the interest throughout this movement. The Rondo, though it showed Miss Gresser's substantial foundation and musicianship to advantage, might have been played with greater verve. Her hearers were demonstrative and persuaded her to add several numbers. Among the violinist's interested hearers was Mischa Elman.

H. E.

GESCHEIDT STUDENTS AS ART SCIENCE EXPONENTS

Pupils Demonstrate Results of Miller Method as Carried Out by New York Teacher

An interesting musical event on Tuesday evening, March 9, was a demonstration by the students of Adelaide Gescheidt, instructor of Miller Vocal Art Science. The recital was prefaced by a short talk by Dr. Frank Miller, the originator of the method followed in this school. With commendable frankness he stated what Miss Gescheidt was trying to do in this vocal work and that the singers presented were in varying stages of development and would therefore show different phases of scientific growth.



Adelaide Gescheidt, Instructor, Miller Vocal Art Science

Such a statement was, indeed, unnecessary, because of the good vocal work of the students, all of whom showed sufficient advancement to stand on their merits as singers.

Among the most interesting were two very young singers, Franklyn Karples, tenor, age seventeen, and Sylvia Harris, soprano. These two students, aside from a good sense of style, showed voices of remarkable freedom of production and of fine quality. Their studies have been entirely pursued in this studio, and Miller Vocal Art Science is to be credited with the excellent results produced.

C. Judson House, a product of Miss Gescheidt's training, a tenor who has been frequently heard and has excited much favorable comment in his professional appearances, exhibited a lyric voice of real beauty. His singing of several songs was marked by a good musicianship and style.

Virginia Los Kamp, contralto, and Maude Douglas Tweedy, soprano, were heard in groups of songs. The former was especially successful in Grieg's "Water-lily," which served to exhibit a good voice, and the latter in Brahms's "Botschaft," which she sang with a style that was most happy.

Bertram Bailey, bass-baritone, has a voice of resonance and exceptional range, and sang with dramatic style arias by Massenet and Thomas and Amy Wood-forde-Finden's "The Rice Was Under Water," the latter especially well. In Sibella's "O Bocca Dolorosa" and Bembridge's "Il Neige" Miss Dalziel, soprano, showed a voice of light quality which was very well suited to the works she performed. These were so well done that she was heartily applauded.

Vernon T. Carey, tenor, possesses a robust voice with which he made the most of such songs as Spross's "Ishtar," Orth's "Eyes of Blue" and an aria from the "Jewels of the Madonna." The program was diversified by vocal quartets and duets, in which the several voices blended in such a manner as to demonstrate the uniform work being done at this studio. There was a large audience which was most enthusiastic and which insisted on several encores despite the length of the program.

The brother of Gustave Charpentier, composer of "Louise," has been killed in battle.

RUTH DEYO PLAYS MACDOWELL WORK

Cincinnati Favor for Pianist's Playing of Concerto—Hill Pantomime Given

CINCINNATI, O., March 14.—Cincinnatians enjoyed the novelty at the Symphony concerts of last week of hearing a concerto by an American composer, the D Minor Concerto for piano and orchestra of Edward MacDowell, played by an American artist, Ruth Deyo. The combination proved highly successful and constituted one of the most attractive offerings of the entire season.

Cincinnati is proverbially cold to strangers, and consequently the warmth of the reception which it accorded Miss Deyo is a fine testimony to her artistic ability. Miss Deyo scored a great success in her performance of the concerto. She possesses a masterly control of the keyboard and an unimpeachable technique. Her tone is crisp and clean and her phrasing clear and transparent. Her interpretation was marked by a delicacy of conception and genuine poetic feeling.

The novelty of the orchestral program was Smetana's "From Bohemia's Fields and Groves." It was beautifully played. The other orchestral number was the "Pathétique" of Tschaikowsky, to which Dr. Kunwald gave a superlatively fine reading. So great was the enthusiasm with which it was received that the conductor was compelled to bring the orchestra to its feet to acknowledge the applause after the third movement and again at the conclusion of the Symphony.

An event of more than local importance was the performance Thursday evening at Emery Auditorium of the pantomime, "Pan and the Star," by Joseph Lindon Smith and Edward Burlingame Hill, by members of the Cincinnati MacDowell Club. The club enjoys the distinction of giving this charming and attractive work its third performance, the first having been given at Peterborough last Summer and the second in Boston in December. Emery Auditorium was practically sold out and a large sum of money was turned over to the Red Cross for whose benefit the performance was given. The fanciful and humorous plot of Mr. Smith and the delightful music by Mr. Hill, combined with the artistic and elaborate mounting which the club gave the pantomime made the performance one of the most beautiful and unique ever given in Cincinnati. A. C. H.

ENSEMBLE PROGRAM HEARD

Promising Work of American Institute Piano Students

Unique in character was the program presented by students of the American Institute of Applied Music, on March 15, in Carnegie Chamber Music Hall. Although it consisted almost entirely of piano music the program never called for the services of a solo artist. The rather large audience was afforded a good opportunity of judging the effect of ensemble piano work.

Pupils of Miss Chittenden, Mr. Sherman, Mr. Lanham and Mr. Hodgson were heard. Concertos for three pianos by Bach and Mozart, played by Anna Curtiss, Gretchen Thayer and Annabelle Wood, provided refreshing novelties. The remaining numbers were for two pianos with the exception, however, of vocal duets sung by Mrs. R. E. Powers and Mrs. G. L. H. Davis, both pupils of Mr. Lanham. The soprano and contralto sang "Quis est Homo" from Rossini's "Stabat Mater" and duets by Mendelssohn and Puccini, and won applause.

Beulah Beach and Adolph Steuterman played with technical ease a Gavotte and Musette by Raff. One of the most interesting contributions was Chopin's Rondo, Op. 73, excellently played by Rose Karasek and Alice R. Clausen. Elsie Lambe and Annabelle Wood played the Allegro from Brahms's Sonata, Op. 31, after which Rose I. Hartley and Rose E. Des Anges gave a virile performance of Sinding's dull E Flat Minor Variations. Miss Lambe, who plays in a masterly fashion, collaborated again with Miss Wood, and Watson H. Giddings and Miss Des Anges scored with an extremely effective "Marche Héroïque" by Saint-Saëns.

Ludwig Hess, the tenor is conducting a master course in singing at the Stuttgart Conservatory.



Marcella Sembrich gave a recital in Waterbury, Conn., on March 4, accompanied by Richard Epstein.

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Harold Davidson, a young piano pupil of Lucille Pallard Carroll, gave a recital in Columbus, O., on March 5.

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In the first of a series of four organ recitals by Gene Ware at Brown University the soloist was Mme. Claudia Rhea Fournier, contralto.

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Mme. Rose Stelle-Pourtet gave a lecture on French composers on March 10 at the St. Regis Hotel, New York, illustrating it with songs.

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Important recitals in Portland, Ore., have been given by Mrs. Grace Wilton Peterson, Mrs. Marie Johns, Mrs. Jessie O. Steckle and Uadavilla Stanchfield.

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Lee Pattison, of the faculty of the New England Conservatory of Music, Boston, gave a pianoforte recital in Jordan Hall Tuesday evening, March 9.

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Violin pupils of J. Henry Hutzel gave a recital in Masonic Temple, Bridgeport, Conn., on March 8. Mrs. Ethel P. Hubbard, soprano, was the assisting soloist.

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Martha B. Reynolds, one of the best known musicians in Portland, has been awarded the degree of associate by the general council of the American Guild of Organists.

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An enjoyable concert was given recently at the Boston Road M. E. Church, by Mrs. Fred I. Smith, soprano, Edna Wyckoff, pianist, and Mrs. Frank W. Goreth, reader.

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The lieutenant-governor of Colorado, Moses Lewis, was the guest of honor at the annual concert of the St. David's Society, Welsh singers of Pueblo. John Davis was the conductor.

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Charles Kitchell, tenor, has issued the March number of a quarterly booklet which he calls "The Vocalist." Herein Mr. Kitchell sets forth a number of his pedagogical principles.

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The Woman's Club of New Britain, Conn., met on March 9 and heard Mrs. Rose Bryant Milcke, Maurice Milcke, violinist, and E. F. Laubin, pianist, present an attractive program.

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Selections from "La Fille de Mme. Angot" were sung at a Sunday concert in the Vanderbilt Hotel, New York, on March 7, by Jeanne Maubourg, mezzo soprano, and James Harrod, tenor.

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At an educational conference held on March 11, 12 and 13, at the Radford (Va.) State Normal School for Women a conference of the Southwest Virginia Music Association formed part of the program.

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The Dewey (Okla.) Quartet, comprising Mrs. Robert D. Rood, Elizabeth Butler, Elmo Woodard and William Letson, provided a feature of the Musical Research Club's play recently given in Bartlesville, Okla.

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The third free Lenten organ recital was given recently by Leon M. Truesdale in St. Paul's Church, Pawtucket, R. I., at which he was assisted by Mrs. George H. Lomas, contralto, and Bertha Burlingame, violinist.

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The Seattle (Wash.) Musical Art Society gave an Italian concert on March 9. The soloists were Phileas Goulet, Max Donner, Julia Aramenti and Angelique Donner. The accompanists were A. Donner and Milton Seymour.

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Harriette Cady gave a reception on March 8 at No. 601 Madison avenue, New York, for Letitia Corliss, who returned recently from Paris, where she was a pupil of Jean de Reszke. Miss Corliss sang and Mr. Hoff and Miss Cady played.

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Thomas Beynon and others participated in the concert of the Spaulding Bible

Class of the Simpson M. E. Church, Scranton, recently. Other singers were Maurice Thomas, Cora Motzenbocker, Sylvia Jones, William Jones and Keystone Quartet.

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A "Gavotte Menzeli" for the piano and also for orchestra, by Emma R. Steiner, Op. 400, has been played by the orchestra of the Strand Theater, New York, for the last two weeks. The piece is a melodious gavotte, containing themes that should make it popular.

* * *

At the New York home of Mrs. Andrew Carnegie, a concert was given on March 12 for the benefit of the New York Cooking School, enlisting the services of Eleanor Owens, soprano; Aline Van Barentzen, pianist, and Michel Gusikoff, violin.

* * *

Franceska Kaspar-Lawson has been heard recently in song recitals at Oxford and Winston-Salem, N. C.; Greenville, Bristol, Rogersville, and Jefferson City, Tenn., and Abingdon, Va. She also gave a Washington recital at the National School of Domestic Science.

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The series of organ recitals arranged by the Minnesota Chapter of the American Guild of Organists has included one by Stanley R. Avery at St. Mark's Church, others by G. A. Thornton at St. Clement's Church, St. Paul, and Holy Trinity Church, Minneapolis.

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René S. Lund, baritone, appeared in a joint recital with Mae Doelling, pianist, March 7, at the Fine Arts Theater, Chicago. Two songs by American composers, "Compensation," William Lester, and "Nature Awaits Thee," Frank Howard Warner, were very favorably received.

* * *

Richard Keys Biggs played "Amor Pacis" ("Love of Peace"), by Arthur Dorey, at an organ recital given by him recently at the Church of the Nativity, Brooklyn. This number is to be used by him in all of his recitals given on the way to San Francisco and San Diego in April.

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The engagement has been announced in Cambridge, Mass., of Margaret Arnold to Hunley Abbott, of New York. Miss Arnold was a student at the Institute of Musical Art in New York and since her graduation has continued in New York as a teacher of piano and ear-training.

* * *

Under the direction of Glenn W. Ashkey, the Male Chor of St. Aloysius Catholic Church, Washington, recently gave a musicianly presentation of the cantata, "The Holy City." The solo parts were sustained by Frank Duffy, Charles Reagan, Glenn W. Ashley and Francis A. Dougherty.

* * *

The members of the quartet of Center Church, New Haven, Conn., comprising Mrs. F. O. Robbins, soprano; Mrs. Ernest M. Butler, contralto; Mrs. G. G. Loring Burwell, tenor, and Laurence W. Sullivan, basso, gave a concert in Branford Library Hall recently. The assisting artist was Helen Peterson, reader.

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A program of Mauder works was given in the second Lenten service of the Trinity Parish Choir, Jason Moore, organist, Tacoma, Wash. The soloists were Mrs. George C. Hastings, Mrs. Harry Ferneyhough, Robert Leahy, Mrs. Frederic W. Keator, William Dickson, William Bertram and Mrs. Thomas V. Tyler.

* * *

Mrs. Alice Mitchell Bucklin gave a song recital recently in Providence, R. I., assisted by Ella Beatrice Ball, violinist, and Bertha Woodward, accompanist. Mrs. Bucklin has a pleasing voice and the audience gave her a hearty applause. Miss Ball played in her usual good style and Miss Woodward gave excellent service at the piano.

* * *

Largely operatic was the concert of Martin Ballmann's Orchestra at North Side Turner Hall, Chicago, on March 14. The soloists were Concertmaster Ru-

dolph Mangold and Henrietta Herfurth, and the concert introduced the Chicago Grand Opera Quartet, comprising Ella O'Neal Corrington, Elsa Staud-Denton, Dan S. Denton and Max Bing.

* * *

Under the auspices of the choir of the First Congregational Church of Southington, Conn., pupils of the Hartford Conservatory of Music gave a recital on March 9. Participating were Florence Carson, pianist; Ida Mae Lyons, violinist and soprano; June Crowley, cellist; J. W. Russell, baritone, and Mr. and Mrs. W. V. Abell, accompanists.

* * *

An eight-year-old pianist, Janet Miller, gave a recital in Thurber's Hall, Chicago, March 9, showing remarkable precocity in playing from memory, with technical finish and with tonal appreciation, six pieces of Schumann from the "Children's Scenes," the eighth invention of the first book, by Bach, and pieces by Durand, Mozart and Lack.

* * *

The Ernest A. Ash School of Piano-forte Playing, Brooklyn, announced a concert of its pupils for March 18, assisted by Mrs. Erving E. Bradley, William Heacock, Franklyn W. Ehrhardt and Ernest A. Ash. The pupils appearing were Muriel Wallis, Gertrude Dowd, Fred Collins, Lillian E. Collins, Helen Lane Haskell, Irving Peddy, Carrie E. Reinshagen and Walter F. Reddall.

* * *

Arthur Joseffy, a pupil of Arthur Hyde, is to succeed Lionel Storr as bass soloist at the Pilgrim Congregational Church, Providence, R. I. The choir of St. John's Episcopal Church recently gave the first part of the "Creation" with Harriet Merchant, Walter C. Baker, and George F. Wheelright as soloists, and with Mrs. Wheelright presiding at the organ.

* * *

Gertrude Holt, the Boston soprano, was the capable assisting soloist to the Hunnewell Glee Club, of Newton, Mass., at the concert given in the Y. M. C. A. Hall, Newton, on Wednesday evening, March 10. The chorus of male voices, under the direction of Carl Pierce, gave a miscellaneous selection of glees which were interspersed by song groups by Mrs. Holt.

* * *

Marie Sundelius, soprano, assisted Prof. Walter R. Spalding, of Harvard University, at an illustrated lecture on "The Significance of the Modern Song" in Newton Highlands, Mass., on March 4. Mme. Sundelius chose her songs from the following composers: Schubert, Schumann, Brahms, Fauré, Debussy, Strauss, Carpenter, Wolf, Rimsky-Korsakoff and Grieg.

* * *

Participants in a recent meeting of the Montgomery (Ala.) Music Club were Mrs. Frank Hurley, Mrs. William Bauer, Mrs. Emmet Poundstone, Louise Milligan, Miss Fisk and Pauline Levy. Marie van Selder conducted the concert of the Woman's College Glee Club. Howard B. Foster, pupil of John Proctor Mills, has been engaged for the choir of St. John's Episcopal Church.

* * *

At a recent meeting of the Chaminade Club, Providence, R. I., an interesting program was arranged by Mrs. F. G. Hall. Edith Davis played Debussy's Overture to "L'Enfant Prodigue" and Mrs. Gertrude Bullard delivered "Jubal's Lyre" by Handel. A feature was the ensemble singing of Jensen's "The Song of the Nuns," the solo being sustained by Mrs. Dean Thresher.

* * *

Mrs. Mignon Lamasure closed her Washington course of lecture recitals on modern operas with analyses of "Madeleine" by Victor Herbert and "Mara" by Hummel. Mrs. Estelle Willoughby Ions, composer and pianist, recently inaugurated a series of talks on musical psychology in Washington, using as her subject Browning's "Saul," set to music by Mrs. Ions. The soloist was Vera Hamby.

* * *

At the concert of the Théâtre Français in the Century Lyceum, New York, on February 14, a miscellaneous program was presented. There were orchestral selections, monologues by Robert Ragnier, George Renavent and Mme. Jenny Diska; a piano solo, a fantasia by Chopin, played by Yvonne; operatic selections by Gautano Manno and Mme. Sidonie Spero, and two special dances by Jane Cartier, of the Century Opera Company.

* * *

The Wednesday Afternoon Musical Club of Bridgeport, Conn., gave a pleasing musicale on March 10. The program comprised works by Bohemian and Hungarian composers and was directed by Elsie M. Smith. Helen Smith, pianist; Elsie Smith, violinist, and Ruth Wilcox, flautist, played an interesting

trio by César Cui. Other participants were Mrs. Leonard Wall, Ethel Pigg, Helen Capers and Norma Weber.

* * *

The Beethoven Club of Memphis, Tenn., gave an unusually worthy concert recently. One of the pleasing soloists was Hermine Taenzler, pianist, who played Schubert's Ave Maria, the second movement of a concerto by Hiller and a Chopin Polonaise. The list of contributors to the program comprises Marcus Benham, Eugenia Manogue, Elsa Gerber, Mrs. J. G. Bailey, Marjorie Castagnino, and Mrs. Lunsford Mason.

* * *

The first of the series of piano recitals at Converse College, Spartanburg, S. C., by candidates for B. Mus. degree for 1915, took place Thursday evening in the College Auditorium. A high standard was maintained by Edna Broyles and Lucile Phelps. The program included two compositions by their teacher, John Carver Alden. Jeannette Purdon gave a piano recital on the following Monday evening, assisted by Julia Klumpke, professor of violin.

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At the "Old Time" concert, given on March 12, in the First Congregational Church of Bridgeport, Conn., the participants included Margaret Hogan, Mrs. H. W. Hincks, Mrs. Samuel Hawley, Mrs. J. K. Williamson, Mrs. H. B. Van Giesen, Mrs. C. S. Huth, Norma Weber, Mrs. J. G. Ludlum, Mrs. M. A. Warriner, Mrs. H. R. Philbrick, Sara Richards, Lois Perkins, Robert Clarke, James G. Ludlum, H. R. Philbrick, Samuel Hawley, H. D. Simonds, Alexander Howell, Eric Christianson, Lorenzo Oviatt, Clarence Anderson, Joseph Hafner.

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Under the direction of Edmon Morris, dean of the school of music at Converse College, Spartanburg, S. C., a performance of Gilbert and Sullivan's comic opera, "H. M. S. Pinafore," was recently given in the chapel of the college. The various rôles were assumed by Claude Waters, Percy Thompson, Allen L. Rogers, William Hodges, Roy France, Donald Sanders, Vera Keller, Alma Salley and Gertrude Courtney. The Spartanburg Orchestra, Julia Klumpke, conductor, furnished the accompaniment.

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The MacDowell Club, Providence, R. I., devoted a recent meeting to Italian Music. A paper on that subject was read by Mrs. Mitchell, and various numbers were presented by the members of the club, assisted by two guests, Mrs. Pierre de Botass and Russell Curtis. The first presentation in Providence of Palestrina's "Missa Brevis," was given recently by the choir of the First Universalist Church with Olive R. Palmer, soprano; Mrs. Alice L. W. Horton, contralto; Richard Palmer, tenor; Butler L. Church, bass; and Myron C. Ballou, organist.

* * *

A large crowd overflowed Hillside Auditorium, near Montclair, N. J., on March 1, to hear the ninth people's free concert, to which the following artists contributed an attractive program: Marguerite Uhler, soprano; Augusta Wrensch, contralto; an instrumental trio, consisting of Olive Webb, violin; Bertha Badenhop, piano, and Herbert Aue, cello; a double quartet from the Montclair Male Glee Club, and Winifred Young and Mark Andrews, accompanists. The next concerts of this series will be devoted to Irish, Scandinavian and negro music.

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Excerpts from "Samson and Delilah" and other music of Saint-Saëns comprised the feature of a recent musicale at the Century Club, Scranton, Pa. The program brought forward a new Scranton singer, Anna Robinson, who sang several numbers in charming fashion, delighting everyone with a voice of much color. Other participants were Nora Sparrow, Carrie Koch, Miss Burke, Margaret Brown, Ruth Thomas, Ruth Kaufman, Reba Connor, Maida Sparrow, Sadie Rosenbloom, Helen Cokely, Esther Simpson, Fred Hufnagle, Charlotte Ryan, Elizabeth Durkan, Ethel Shoemaker and Jessie Peck.

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Under the auspices of the Schumann Club of Bangor, Me., an enjoyable musicale devoted to the organ was given March 3 at the First Baptist Church in that city. The meeting was in charge of Harriet Stewart, the subject being "The Development of the Organ." Mrs. W. C. Eye read a paper on the "Evolution of the Organ," and the Rev. George C. Sauer, pastor of the church, discussed "The Modern Organ." In the musical program the following club members took part: Harriet Stewart, organist; Anna Strickland, soprano; Helen Spearen, contralto; Mary Weston, violin; Gwendolin Barnes, violin, and Frances Eldridge, violoncello.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Baker, Elsie.**—Philadelphia, Mar. 25.
Bauer, Harold.—Boston (Symphony Hall), Mar. 29.
Beddoe, Mabel.—New York, Mar. 23, 25; Newark, Mar. 24; E. Orange, N. J., Apr. 9; New York, Apr. 15 (Plaza); New Haven (Yale), May 4.
Bensel, Caryl.—New York (Hotel Biltmore), Mar. 28; New York, Apr. 11.
Brenner, Orina Elizabeth.—Brooklyn, Mar. 27.
Bryant, Rose.—New York, Oratorio Society (Carnegie Hall), Mar. 24; New York, Mar. 30; New York (Æolian Hall), Apr. 5; Troy, Apr. 21.
Burnham, Thuel.—New York, Apr. 6.
Casals, Pablo.—Boston (Symphony Hall), Mar. 29.
Cadman, Charles Wakefield and Princess Tsiniana Redfeather.—Fort Collins, Colo., Mar. 20.
Cheatham, Kitty.—New York, recital, Apr. 5.
Clark, Charles W.—Chicago, Mar. 28.
Cone, Carolyn.—Milwaukee, Mar. 26; Milwaukee, Apr. 4 and 15.
Copeland, George.—Cambridge, Mass., Mar. 26.
Craft, Marcella.—Chicago, Mar. 22.
Gilip, Julia.—Boston (Symphony Hall), Mar. 21.
De Moss, Mary Hissem.—New York, Apr. 2; Brooklyn, Apr. 4.
Dadmun, Royal.—Brooklyn, Mar. 28 and Apr. 4; Kingston, N. Y., Apr. 6; Brooklyn, Easter Sunday.
Damrosch, Walter.—Explanatory Recitals at the piano on Wagner's Nibelungen Trilogy, Mar. 24, 26, at Æolian Hall, New York, afternoons.
Dilling, Mildred.—Oneida, N. Y., Mar. 20; Stamford, Conn., Mar. 22; Ware, Mass., Mar. 23; Stamford, Conn., Mar. 24.
Downing, George.—Passaic, N. J., Mar. 25; Yonkers, N. Y., Apr. 1; Newark, N. J., Apr. 4; Rahway, Apr. 8; Yonkers, N. Y., May 17; Norfolk, Conn., May 31 and June 1, 2.
Dunham, Edna.—Mt. Vernon, N. Y., Apr. 13.
Dunlap, Marguerite.—Albany, N. Y., Apr. 21.
Ferguson, Bernard.—Boston, Mar. 31.
Fletcher, Nina.—Boston, Mar. 22.
Ganz, Rudolph.—Princess Theater, New York, Mar. 30.
Gabrilowitsch, Ossip.—Chicago, Mar. 21 (Orchestra Hall); Boston, Mar. 28 (Symphony Hall).
Gerhardt, Elena.—Boston, Mar. 26, 27; New York (Carnegie Hall), Apr. 10.
Gluck, Alma.—Chicago, Mar. 19, 20; New York (Metropolitan Opera House), Mar. 28.
Goodson, Katharine.—Hartford, Conn., Mar. 25; Greenfield, Mass., Mar. 26; Bridgeport, Apr. 14.
Gottschalk, Robert.—East Orange, N. J., Mar. 28; Morristown, N. J., Apr. 1; Newburgh, N. Y., Apr. 5.
Grainger, Percy.—Boston (Symphony Hall), Mar. 21.
Gunn, Kathryn Platt.—Brooklyn, March 25 and April 4, 6, 12, 16, 17, 23.
Gurovitsch, Sara.—Uniontown, Pa., Mar. 18; Shamokin, Pa., Mar. 19; Scranton, Pa., Mar. 20; Buckhannon, W. Va., Mar. 22; Weston, W. Va., Mar. 23; Fairmont, W. Va., Mar. 24; Grafton, N. Y., Mar. 25; Pittsburgh, Pa., Mar. 26; Bloomberg, Pa., Mar. 27.
Harper, Edith Baxter.—New York, Mar. 26.
Hassell, Irwin.—New Rochelle, N. Y., Mar. 25.
Hofmann, Josef.—New York (Metropolitan Opera House), Mar. 21.
Hutcheson, Ernest.—Washington, Mar. 20; New York (Æolian Hall), Mar. 23; Washington, Mar. 27.
Holt, Gertrude.—Newton, Mass., Mar. 28; Boston, Apr. 1; Malden, Mass., Apr. 4 and 11; Manchester, N. H., Apr. 14; Boston, Apr. 30.
Ivins, Ann.—New York City, Apr. 6, 8, 10; Newark, N. J., Mar. 9.
Jacobs, Max.—Long Branch, N. J., Mar. 26; Far Rockaway, L. I., Mar. 27.
Knight, Josephine.—Boston, Mar. 31; Salem, Mass., Apr. 8.
Kreisler, Fritz.—Minneapolis, Mar. 19; New York, Carnegie Hall, Apr. 3.
Leginska, Ethel.—Carnegie Hall, New York, Mar. 19.
Lévinne, Josef.—St. Louis, Mar. 19, 20.
Matzenauer, Mme.—Boston, Mar. 28 (Symphony Hall).
Macmillen, Francis.—Cincinnati, Mar. 26, 27.
Mannes, David and Clara.—Columbus, O., Apr. 16, 17; Cleveland, Apr. 20; Sewickly, Pa., Apr. 22.
Marsh, Lucy.—Providence, R. I., Mar. 25.
McDowell, Alice.—Boston, Apr. 6.
Miller, Christine.—Erie, Pa., Mar. 24; Chicago, Mar. 28; Boston, Apr. 14, 15; Indianapolis, Apr. 30; Northampton, Mass., May 19; Denver, Colo., July 11; Salt Lake City, July 13; San Francisco (Panama-Pacific Exposition), July 15, 16, 17, 18; Los Angeles, July 19, 20; San Diego (Panama-California Exposition), July 21, 22.
Miller, Reed.—Minneapolis, Mar. 31 and Apr. 1; Boston, Apr. 15.
Nichols, Mr. and Mrs. John W.—New York (Columbia University), Mar. 19; Chicago (Mendelsohn Club), Apr. 29.
Pagdin, Wm. H.—Boston, Apr. 4.
Rasley, George.—Montreal, Mar. 23; Wolfville, N. S., Mar. 30; Salem, Mass., Apr. 8; Northampton, Mass., May 1.
Reardon, George Warren.—Rutherford, N. J., Mar. 26; Asbury Park, N. J., Apr. 2; New York City, Apr. 17; New York City, Apr. 23.
Rowan, Jeanne.—New York, Apr. 11.
Ropps, Ashley.—New Rochelle, N. Y., Mar. 25.
Sarto, Andrea.—Chicago, Mar. 23 and 29; Boston, Apr. 13.
Schnitzer, Germaine.—Carnegie Hall, New York, Mar. 20; New York (Biltmore), Apr. 9; New York (Haarlem Philharmonic), Apr. 15.
Schutz, Christine.—Buffalo (Orpheus Society), Apr. 12.
Seydel, Irma.—Burlington, Ia., Mar. 22; Salina, Kan., Mar. 24; Lincoln, Nebr., Mar. 29.
Shaw, Alfred D.—New York, Mar. 24 (Oratorio Society); New York (First Presbyterian Church), Mar. 28; New York, Apr. 2; Yonkers, N. Y., Apr. 14; New York (Astor), Apr. 20; Boston, Apr. 25.

Shawe, Loyal Phillips.—Boston, Mar. 31. (Choral Music Society).

Simmons, William.—New York (Lord & Taylor's), Mar. 25; New York (St. Stephen's Church), Apr. 2; Æolian Hall, New York, Apr. 5; Goshen, N. Y., Apr. 14; New York (People's Institute Concert), Apr. 28.

Sinsheimer, Bernard.—Mamaroneck, N. Y., Mar. 29.

Spross, Charles Gilbert.—Poughkeepsie, Mar. 20; New York (St. Cecilia Club), Mar. 23; New York (Carnegie Hall), Mar. 25; New York (Carnegie Hall), Mar. 26; Poughkeepsie, Mar. 28; Lawrenceville, N. J., Mar. 29; New York (Æolian Hall), Mar. 30.

Stevenson, Lucille.—Minneapolis, Apr. 1.

Sundellus, Marie.—Bridgeport, Conn., Mar. 24; soloist New York Oratorio Society, Mar. 24; tour Minneapolis Symphony Orchestra, Apr. 11 to June 15; Panama Exposition, June 20-28.

Szumowska, Antoinette.—New York, Mar. 22.

Thompson, Edith.—New York, Apr. 20.

Trnka, Alois.—New York, Æolian Hall, Mar. 26.

Van Dresser, Marcia.—New York (Æolian Hall), Mar. 22.

Ware, Helen.—Kansas City, Mar. 25; Greeley, Colo., Mar. 27; Denver, Apr. 2; Salida, Apr. 5; College Station, Tex., Apr. 9; Houston, Apr. 11; Hattiesburg, Miss., Apr. 14; Gainesville, Fla., Apr. 17.

Wells, John Barnes.—Brooklyn, N. Y., Mar. 20; Philadelphia, Mar. 27; Brooklyn, Mar. 28; Richmond, Va., Apr. 2; Brooklyn, Apr. 4; Heartsville, S. C., Apr. 7; Philadelphia, Apr. 14; New York (Rubinstein Club), Apr. 17.

Wheeler, Wm.—Princeton University, Mar. 19 and 26.

White, Roderick.—Princess Theater, New York, Mar. 23.

Williams, Evan.—Clarksburg, W. Va., Mar. 26; Lawrence, N. Y., Mar. 29; Harrisburg, Pa., Apr. 8; New York, Apr. 9; Proctor, Vt., Apr. 10; Philadelphia, Apr. 12; Rome, N. Y., Apr. 13; Flushing, N. Y., Apr. 14; Toledo, O., Apr. 16; Geneva, N. Y., May 4; Ithaca, N. Y., May 7; Lowell, Mass., May 11; Ames, May 14; Mt. Vernon, O., May 19; Evanston, O., May 27; Peru, Neb., June 2.

Williams, Grace Bonner.—Boston, Apr. 4 (Handel & Hayden Soc.).

Yon, Pietro A.—Æolian Hall, New York, May 23.

Zimbalist, Efrem.—Cincinnati, Apr. 23, 24; Carnegie Hall, New York, Mar. 25, 26 and 27.

Orchestras, Quartets, Chorus, Etc.

Ann Arbor (Mich.) May Festival. May 19, 20, 21, 22. Soloists: John McCormack, Mme. Ober, Harold Bauer, Lambert Murphy; Olive Kline, Margaret Keyes, Clarence Whitehill, Leonora Allen, Ada Grace Johnson, Theodore Harrison, Earl V. Moore.

Boston Symphony Orchestra.—New York (Carnegie Hall), Mar. 20; Boston, Mar. 25, 26, 27.

Chicago Symphony Orchestra.—Chicago, Mar. 19, 20, 26, 27.

Cincinnati Symphony Orchestra.—Cincinnati, Mar. 26, 27; Apr. 9, 10, 23, 24, 30, May 1.

Gamble Concert Party.—San Diego, Cal., Mar. 20-24; Pasadena, Cal., Mar. 25-30; Reedley, Cal., Apr. 2; San Francisco, Apr. 2-10; Roseburg, Ore., Apr. 12; Corvallis, Ore., Apr. 15; Hawke, Mont., Apr. 20; Glasgow, Mont., Apr. 22; Minot, N. Dak., Apr. 25; Mayville, N. Dak., Apr. 26; Fargo, N. Dak., Apr. 27; Dickinson, N. Dak., Apr. 28; Montevideo, Minn., May 1; Winona, Minn., May 3.

Jacobs Quartet, Max.—Brooklyn, Mar. 28.

Kneisel Quartet.—Chicago, Mar. 21; Frederick, Mar. 22; Cleveland, Mar. 23; New York, Apr. 6.

Manhattan Ladies' Quartet.—Leonia, N. J., Mar. 26.

Minneapolis Symphony Orchestra.—Minneapolis, Mar. 19, 31 and Apr. 1; tour Apr. 11 to June 15.

Oratorio Society of New York.—Carnegie Hall, New York, Mar. 24.

Philharmonic Society of New York.—Carnegie Hall, New York, Mar. 21, 25, 26, 27.

Russian Symphony Orchestra.—Carnegie Hall, New York, Mar. 20.

St. Louis Symphony Orchestra.—St. Louis, Mar. 19, 20.

St. Cecilia Club.—Carnegie Hall, Mar. 25, 26.

Zoellner Quartet.—Los Angeles, Mar. 23; San Diego, Cal., Mar. 24; Long Beach, Cal., Mar. 25; Fresno, Cal., Mar. 26; Stockton, Cal., Mar. 27; Ogden, Utah, Mar. 30.

MISS HAGOPIAN'S DEBUT

Armenian-American Singer Heard with William Wheeler and Mr. Spier

Making her initial public bow before a New York audience, Rose Hagopian, soprano, appeared at the Bandbox Theater on Sunday evening, March 14, assisted by William Wheeler, tenor, and H. Reginald Spier, at the piano.

Miss Hagopian is a young Armenian-American singer, who has studied with Percy Rector Stephens. She displayed a voice of good quality, well produced, and no little interpretative power, proving her ability to handle styles of music as different as the "Aïda" aria, "O Patria Mia" and German songs by Strauss, Wolf and Franz. A novel touch was lent to the recital by Miss Hagopian's singing of two Armenian folksongs, "The Tears of Araxes" and "Death of a Youth of Zeitoun," and "Luretz Ambern," arranged by Aigouni. She interpreted them with rare taste and an understanding of their individual qualities. Her singing was applauded with enthusiasm.

There was much approval for the sterling singing of Mr. Wheeler, who offered Elgar's "Crying of Water," the Old English "Tell Me Charming Creature," Ware's "Wind and Lyre" and a German group of Rubinstein, Grieg, Bohm and Dvorak. He was at his best and showed himself the possessor of a beautiful voice, which he uses artistically.

Mr. Spier's accompaniments were praiseworthy.

NEW YORK CONCERT CALENDAR

MARCH

20—Boston Symphony Orchestra, Carnegie Hall, afternoon.

20—Russian Symphony Society, evening, Carnegie Hall.

20—John McCormack, song recital, Century Opera House, evening.

21—Philharmonic Society, afternoon, Carnegie Hall.

21—Joseph Malkin, cello recital, afternoon, Æolian Hall.

22—Marcia Van Dresser, song recital, Æolian Hall, afternoon.

22—Fonzale Quartet, Æolian Hall, evening.

23—Nicola Thomas, violin recital, Little Theater, afternoon.

23—Roderick White, violinist, Princess Theater, afternoon.

23—Pietro A. Yon, organ recital, Æolian Hall, evening.

23—Herbert Fryer, Little Theater, afternoon.

23—St. Cecilia Society, Waldorf-Astoria, evening.

23—Ernest Hutcheson, Æolian Hall, afternoon.

24—Oratorio Society, evening, Carnegie Hall.

25—Percy Grainger, pianist, Carnegie Hall, afternoon.

25—Philharmonic Society, Carnegie Hall, evening.

26—Biltmore Muscale, Hotel Biltmore, soloists, Emmy Destinn, Riccardo Martin, William Hinshaw, Andre Tourrett.

26—Philharmonic Society, afternoon.

27—Philharmonic Society, Carnegie Hall, evening.

27—Ossip Gabrilowitsch, piano recital, afternoon, Æolian Hall.

28—People's Symphony Concert, Carnegie Hall, afternoon.

29—Clara Gabrilowitsch, song recital, Little Theater, afternoon.

30—Mary Carson, soprano, Æolian Hall, afternoon.

30—Rudolph Ganz, piano recital, afternoon, Princess Theater.

music is labored; the different sections are not fortunately welded together. But Mr. Longy, whose first phrase betrayed the great artist, and whose playing held the attention of the audience to the last note, was three times recalled. Dr. Muck gave a lusty concluding performance of Brahms's overture on student songs.

OLIN DOWNES.

SPALDING IN PROGRAM MADE OF DANCE MUSIC

Violinist Exhibits Admirable Taste in Choice of His Numbers as Well as in Their Performance

Albert Spalding gave another New York recital in Æolian Hall last Saturday afternoon, devoting himself this time to what the program described as "classic and popular" dance music. Harold Bauer demonstrated effectively last year how varied and diversified such a program could be and Mr. Spalding's was a model one from all points of view.

The "classic" portion of the American violinist's list comprised a Bach "Siciliano," a Minuet and Gavotte by Veracini, a Corelli Gigue, the Tartini-Corelli Variations, the Couperin-Kreisler "Chanson Louis XIII and Pavane," as well as Bach's "Chaconne" and the Gigue and Sarabande from his D Minor Sonata for solo violin. Some Brahms Hungarian Dances, a Dvorak Mazurek, Kreisler's "Liebeslied" and "Liebesfreud" and dances by Mr. Spalding and Sarasate made up the "popular" section—popular in the best sense of the term.

Of the splendid development of Mr. Spalding's art in the last year or two much has been said in this journal and for the present little remains to be added. He gave especial satisfaction in the

AMERICAN SYMPHONY ON ZACH'S PROGRAM

Stillman Kelley's "New England"
Wildly Applauded by St.
Louis Audience

ST. LOUIS, March 13.—For a Lenten week, the one just past has been unusually well provided with excellent attractions for music lovers. Last Tuesday night the Pageant Choral Society gave its last concert of the season, producing Schumann's "Paradise and the Peri" before a very large and enthusiastic audience at the Odeon. For soloists Mr. Fischer had a quartet consisting of Lucille Stevenson, soprano; Julia Ryan, contralto; William C. Hall, tenor, and Marion Green, baritone. The chorus was accompanied by practically all of the Symphony Orchestra and conducted by Mr. Fischer. Excellent expression and large volume of tone marked the choral numbers.

The Symphony Orchestra, in this week's pair of concerts, honored an American composer, Edgar Stillman Kelley, whose "New England" symphony was performed yesterday afternoon for the first time in St. Louis and in the presence of the composer. Mr. Kelley's themes are well defined and very individual. The work was given a superb reading by Mr. Zach. The audience applauded wildly until Mr. Kelley came upon the stage and acknowledged the tribute, with Mr. Zach and the orchestra.

Other numbers were Mendelssohn's "Ruy Blas" Overture and the tone-poem, "Finlandia," by Sibelius. Both were beautifully played, but naturally most interest was centered in the performance of the Symphony.

The soloist was Ossip Gabrilowitsch, who selected the Rachmaninoff Concerto in C Minor to demonstrate his artistic prowess. It is a grateful number to play and also to listen to. The refinement and individuality of Mr. Gabrilowitsch's playing brought a demand for an encore, and Arensky's "On the Sea" was given.

Patrons of the "Pop" concert last Sunday had an opportunity to hear an admirable artist in Vera Barstow, the young violinist, who made her initial bow before a St. Louis audience. She played the Sarabande and Musette of Von Kunits, the brilliant "Pierrot Gai," by Tirindelli, and the Spanish Dance (No. 8) of Sarasate, with the accompaniment of Mrs. Klein, the eminent musician from Cincinnati, also offering the "Ballad" and "Polonaise," by Vieuxtemps, with orchestral accompaniment. Miss Barstow was loudly acclaimed and added as an extra the Menuett from Schubert's "Sonatina." She displayed fine technique and most artistic conceptions. Mr. Zach's part of the program was a mixture of light and classical music. Toni Sarli, the first clarinetist, played an Andante for clarinet, written by M. Delledonne, the first bassoonist of the orchestra. It was a day of soloists and a packed house showed its appreciation by demanding a number of encores.

Chamber music came in for recognition when David and Clara Mannes gave their annual Sonata Evening on Thursday in Hattie Gooding's course of concerts. Among the numbers were the Brahms A Major Sonata, the Beethoven "Kreutzer" Sonata and a trio of Indian Sketches by the young American composer, Cecil Burleigh, all played with characteristic sincerity and finesse. Mr. Mannes, who is a great favorite here,

added several extra numbers, including the "Traume" of Richard Wagner.

It took an annual meeting of the stockholders of the Missouri Pacific Railroad to bring Otto H. Kahn to St. Louis. The man who does so much for the great opera of New York was here Tuesday and Wednesday attending, and took time

whether it be the outcome of personality or not.

With the aid of William J. Falk at the piano, and Jacques Coini, that past master in the art of acting, and an equally great student of music drama, these meetings are of undoubted interest, even to a chance spectator. On Thursday of last week I saw reproductions of different scenes from well-known operas, "Tosca," "Aida," "Lohengrin," "Faust," "Romeo and Juliet." All were acted and sung with more or less ease by these students.

"I believe," said Mr. Saenger, "that even if a girl is studying for the concert stage as her ultimate aim she should have a certain amount of operatic training. This training gives her an assured something; ease, or call it poise, if you will; but she needs this training. I also think that the operatic artist should have concert experience. In that is developed a certain finer quality only gained on the concert stage. In my school you may see for yourself the training under the tutelage of a stage director whose knowledge lies in a great past experience; a man who has taught the greatest artists of the world; surely that helps to inspire them. It is the real thing—the atmosphere of the professional stage. There is their audience in front of them—the other pupils—a doubly critical audience at that.

at a banquet on Tuesday night to turn from business to opera. At the banquet were members of the local Grand Opera Committee, and those men who have advocated the building of an opera house in this city. Mr. Kahn advised opera for the business man as a "soul exerciser." He complimented local business

"Later on, after the edges are worn off a bit, we will give productions, but not the acts from these old and standard operas. I want my people to create things, to know that they are professionals doing the work of professionals. We are going to take new operas that I have in view, which have never before been produced, and show what men and women can do who have had experience in an opera school. There are always developed by the end of each season some one or two who hold the essentials within them for a lasting career. They may truthfully say to any manager that they have had experience, real experience, under a most vigorous curriculum."

The room in which these students work is alone conducive to the best interpretation of the art which they study. At the far end is a real stage. About them are walls of long mirrors wherein they may see themselves acting "as others see them." This operatic school of Oscar Saenger is another sign of the great advancement of fair treatment for Americans as demanded by a seemingly opera-mad public. It is another development showing markedly the keen foresight shown by John C. Freund in his world-famous propaganda for the wider recognition of American talent in music.

AVERY STRAKOSCH.

men on their effort to obtain a better place in which to present the opera, and pledged his assistance wherever possible. He stated that our orchestra was well known as a fine one everywhere in the East, and suggested its establishment along with that of the opera house on a firm financial basis.

H. W. C.

SAENGER OPERA CLASS TO PRODUCE NEW WORKS



Photo by Underwood & Underwood

Rehearsal of One of Oscar Saenger's Opera Classes. In Foreground, Left to Right: Jacques Coini, Helen Newcomb, Marie von Essen, Berenyce Puckett, Rose Gerbereux, Melvina Passmore and Mr. Saenger. In Rear, Left to Right: Francis W. Cowles, William J. Falk, Pierre Remington, Mrs. Frances Bickford Allen, Mrs. Augusta Marshall, Sidonie Spero and Allan Haughton

IN the operatic world it is almost impossible to get a chance without having had a certain amount of practical experience. As there are no small opera houses in America similar to the small opera houses of Europe, it is often a question of grave importance to the American girl with a splendid voice and a real talent for acting as to where she will get her experience without going abroad.

There seems to exist in every one a certain amount of histrionic ability, dormant with some and too consciously manifested by others; whichever the extreme may be, it is handled intelligently and correctly by Oscar Saenger, in his splendid Operatic School, which meets in his residence-studio, East Eighty-sixth street, New York, three times a week. From this site of musical learning there goes forth each year talent which has been developed by certain routine; a routine of work which reveals the actual truth about students. Here in an artistic but practical atmosphere are men and women working toward an end. There are those critical ones who speak continually against personality, and perhaps it is they who are minus that quality. In any case, Mr. Saenger's school has developed a certain fine atmosphere,

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